

IN THIS ISSUE: { "THE PERFECT MODERNIST: A LITTLE PRIMER OF BASIC PRINCIPLES" (FOURTH INSTALLMENT)
—BY FRANK PATTERSON

MUSICAL COURIER

Weekly Review OF THE World's Music

Forty-Second Year. Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Foreign \$6.25 Annually

VOL. LXXXIII—NO. 25

NEW YORK, THURSDAY, DECEMBER 22, 1921

WHOLE NO. 2176



© Moshkin, N. Y.

GIGLI

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY.
Church, Concert and School Positions Secured
MRS. BABCOCK
Telephone, 2634 Circle.
Carnegie Hall, New York

J. H. DUVAL,
TEACHER OF SINGING
Italian and French Opera.
Studio: 32 Metropolitan Opera House Building
New York.

M. F. BURT SCHOOL,
Sight-Singing, Ear-Training, Musical Stenography. Normal course in Public and Private School Music. Special coaching for church trials.
Address: Brooklyn School, 48 Lefferts Place.

ROSS DAVID,
VOCAL STUDIOS
Sherwood Studio Building, 58 West 57th St.
Phone Circle 2297

CARL M. ROEDER,
TEACHER OF PIANO
Technic—Interpretation—Theory.
Normal Course for Teachers.
607-608 Carnegie Hall, New York.
234 Main St., Orange, N. J.
Residence: 680 St. Nicholas Ave., New York

MME. ANITA RIO
SOPRANO
Vacancies for a Few Pupils
182 Madison Ave.
Phone: 392 Murray Hill. New York

MME. NIESSEN-STONE,
MEZZO-CONTRALTO
Management:
Annie Friedberg, 1425 Broadway, New York
Vocal Studio:
50 W. 67th St., N. Y. Tel. 1405 Columbus

MME. KATHRYN CARYLNA,
Teacher of voice in all its branches. Defects of tone production eradicated.
French and Italian Lyric Diction.
337 West 86th Street. New York
Telephone, 5910 Schuyler.

MAESTRO G. H. CASELOTTI
VOCAL TEACHER
Metropolitan Opera House Building, 1425 Broadway, New York.
Taylor Building, 44 Cannon St., Bridgeport, Conn.

HAZEL MOORE,
SOPRANO
For teaching periods address,
Care of Musical Courier,
437 Fifth Avenue New York

FRANCIS ROGERS,
CONCERT BARITONE AND TEACHER
OF SINGING
144 East 62nd Street, New York,
Telephone, 610 Plaza

E. PRESSON MILLER,
TEACHER OF SINGING
826 Carnegie Hall. Tel. 1350 Circle

JANET BULLOCK WILLIAMS
TEACHER OF SINGING
123 Carnegie Hall.

FLORENCE E. GALE,
SOLO PIANIST
Recitals and Concerts
Instruction, Leschetizky Method.
137 West 69th St., New York,
Telephone, Columbus 4873

JACQUES L. GOTTLIEB
Teacher of Violin, Ensemble, Conducting
Gottlieb Institute of Music
Conscientious instructors in all departments.
Courses for the professional and the amateur
symphony orchestra chorus.
136 East 76th Street. New York City
Tel. Rhineland 4345
Brooklyn, N. Y., Studio: 1339 Union Street

ZIEGLER INSTITUTE OF NORMAL SINGING
1425 Broadway, New York
(Metropolitan Opera House)
Tel. 1274 Bryant
ANNA E. ZIEGLER, DIRECTOR.

HENRIETTA SPEKE-SEELEY,
SOPRANO—TEACHER OF SINGING
1425 Broadway, Metropolitan Opera House, N. Y.
Residence: 2184 Bathgate Ave., N. Y.
Phone, 3967 Fordham.

MRS. JOHN DENNIS MEHAN
Voice Expert—Coach—Repertoire
Artists who have worked this season—Mary Jordan, Marie Morrissey, Jane Neilson and John Barnes Wells.
Studios reopen September 19, 1921.
70 Carnegie Hall, New York, Tel. Circle 1472.

The BOICE STUDIO of VOCAL ART
SUSAN S. BOICE,
Mrs. HENRY SMOCK BOICE, Consulting Teacher.
65 Central Park West : Tel. Columbus 7140

WALTER L. BOGERT,
ART OF SINGING
25 Claremont Ave., N. Y. Tel. 4834 Morningside

MRS. ROBINSON DUFF
VOICE
136 East 78th Street. : : : New York
Telephone Rhineland 4468

MME. EDYTHE LE BERMUTH
Formerly of Bruxelles, Belgium
Expert Voice Placement
Opera and Concert Repertoire
Studio: 62 West 84th Street, New York
Tel. Schuyler 3822.

MABEL PHIPPS BERGOLO
PIANIST—INSTRUCTION
Tuesdays and Fridays at the Institute of Musical Art.
120 Carnegie Hall, New York Tel. Circle 1350

WILLIAM THORNER,
VOCAL TEACHER AND COACH
Address: 209 West 79th Street, New York City

MILLIE RYAN
ART OF SINGING
Perfect Tone Production and Repertoire
Studio: 1730 Broadway, New York
Telephone Circle 8675

EDMUND J. HELEN ETHEL MYER
VOCAL INSTRUCTION AND COACHING
Teacher of Theo Karle.
828-829 Carnegie Hall. Tel. Circle 1350

ELIZABETH K. PATTERSON,
SCHOOL OF SINGING
Studio: 257 West 104th Street.
Phone, 2859 Academy

MR. FRANCIS STUART,
TEACHER OF SINGING
Pupil of Lamperti the Elder.
"Being in full possession of my method of singing, he has the ability to form great artists."
—Francesco Lamperti.
Carnegie Hall Studios, 1103-4, New York City

WILBUR A. LUYSER,
Specialist in Sight Singing.
(Formerly teacher for Met. Opera Co.)
"A Maker of Readers"—No instrument used.
Both class and individual instruction.
Class courses begin Oct. 1st. Private any time.
Carnegie Hall. Res. Phone, 6515W Flatbush.

Miss EMMA THURSBY,
SOPRANO
Will receive a limited number of pupils.
Residence: 34 Gramercy Park.
Phone, 3187 Gramercy New York City

JOHN W. NICHOLS,
TENOR, VOCAL INSTRUCTION
Vocal Instructor at Vassar College (Mondays and Thursdays). Vocal Instructor at University of Vermont Summer Session.
Studios: 819 Carnegie Hall : New York City
Home Telephone 1003 Kingsbridge

ALICE GARRIGUE MOTT,
ART OF SINGING
172 West 79th Street, New York
Telephone, 7993 Schuyler

ESPERANZA GARRIGUE,
ART OF SINGING
337 West 85th Street, New York
Phone: Schuyler 6539

HERBERT WILBUR GREENE,
SCHOOL OF SINGING
Director of Brookfield Summer School of Singing
701 Carnegie Hall, New York City.

GIUSEPPE CAMPANARI
BARITONE
Late of Metropolitan Opera Company
will accept pupils
668 West End Avenue, New York City
Telephone Riverside 1469

BENNO KANTROWITZ
ACCOMPANIST AND COACH
Teacher of Piano and Theory
1425 Broadway, Studio 68, New York City
Telephone 1274 Bryant

ISABEL LEONARD,
VOICE TEACHER AND COACH
Specialist in
Phonetics and Breath
502 Carnegie Hall. : : : New York
Telephone Circle 1350

PROFESSOR LEOPOLD AUER
indorses and praises very highly
ALBERT GOLDENBERG'S
VIOLIN INSTRUCTION
Preparatory teacher to Professor Auer
824 Carnegie Hall Tel. Circle 3467
Application by mail

AMY GRANT
Opera Recitals Aeolian Hall
Alternate Thursdays at 11
Tuesdays in May at 3:30
Amy Grant Studio of the Speaking Voice
78 West 53th Street, New York
(Tel. 0457 Circle)

SIGNOR A. BUZZI-PECCIA,
VOICE SPECIALIST AND COMPOSER
Teacher of Alma Gluck, Sophie Braslau and Cecil Arden.
Studio: 33 West 67th St., New York.

CLARA NOVELLO DAVIES,
"All Can Sing if They Know How to Breathe."
15 West 67th Street, New York City.
Phone 2951 Columbus.

PROFESSOR ARTHUR FICKENSCHER
Dean of Music—University of Virginia.
Alternate Saturdays
56 West 68th Street : : NEW YORK CITY
EDITH CRUZAN FICKENSCHER
Concert Artist. Teacher of Voice.

FREDERICK E. BRISTOL,
TEACHER OF SINGING
43 West 46th Street, New York City.

Mr. CHARLES LEE TRACY,
PIANOFORTE INSTRUCTION
Certified Leschetizky Exponent,
Carnegie Hall Studios, 832-3 New York City

PIZZARELLO VOCAL ART
Mrs. ELIZABETH SCHAUF, Instructor
851-52 Carnegie Hall. : : : New York
Joseph Pizzarello
Villa "Bel Canto," Chemin de Vallauris, Cannes,
France.

FREDERICK RIESBERG, A. A. G. O.
PIANO INSTRUCTION
Studied under Reinecke—Classics; Scharwenka—Style; List—Technic. Head of piano department, New York School of Music and Arts, 150 Riverside Drive. Tel. Schuyler 3655. Courses arranged to suit individual requirements. Personal address, 408 West 150th St. Tel. Audubon 1530.

CARL FIQUÉ PIANO
KATHERINE NOAK-FIQUE
DRAMATIC SOPRANO
FIQUÉ MUSICAL INSTITUTE
128 De Kalb Avenue, Brooklyn

HANNA BROCKS-OETTEKING,
SOPRANO
Concerts—Recitals—Instruction
Studio: 607 West 137th Street, New York
Phone, Audubon 1606.

LILLIAN SHERWOOD NEWKIRK
ART OF SINGING
1425 Broadway (Metropolitan Opera House Bldg.), N. Y., Wednesdays and Saturdays.
All Mail to 11 Morgan Ave., Norwalk, Conn.

JESSIE FENNER HILL,
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broadway, New York. Phone Bryant 1274.

DUDLEY BUCK,
TEACHER OF SINGING
50 West 67th Street . . . New York
Phone, Columbus 4984.

FRANCES FOSTER
Coach for Concert and Operatic Artists
Concert Accompanying
Studio: 334 West 84th Street, New York
Telephone Schuyler 1049

VINCENZO PORTANOVA
VOCAL STUDIO
240 West 73rd Street . . . New York
Phone 8955 Columbus

MARIE MIKOVA
Pianist—Instruction.
Assistant to Wager Swayne
308 East 72nd St. . . . New York
Telephone 8812 Rhineland.

DANIEL SULLIVAN,
TEACHER OF SINGING
35 East Thirty-Eighth Street, New York City

MME. MINNA KAUFMANN,
Voice Teacher and Coach
Lilli Lehmann Method
Address: J. Cartall, 601-602 Carnegie Hall, N. Y.
Studios reopen September 5th.

LAURA E. MORRILL,
TEACHER OF SINGING
148 West 72nd Street.
Phone, 2118 Columbus. New York

ADELE LEWING,
PIANIST, COMPOSER AND COACH
Authorized Teacher of the Leschetizky Method
Residence Studio, 115 Hamilton Place
Telephone, Audubon 960
Downtown Studio . . . Steinway Hall

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOICE CULTURE,
230 E. 62d St.
Complete musical education given to students from the beginning to the highest perfection.
F. & H. CARRI, Directors.

VON DOENHOFF, ALBERT,
PIANIST, COMPOSER, TEACHER
251 West 102d Street, New York.
Phone, Riverside 366

DANIEL VISANSKA, Violinist,
Nine years of successful teaching and concertizing in Berlin. Will accept engagements and a limited number of pupils.
Address: 155 West 122nd St., New York
Phone, 4778 Morningside
(In Summit, N. J., Mondays and Thursdays.)

BRUNO HUHNS,
Singing lessons for beginners and advanced pupils.
Song and Oratorio Repertoire.
249 West 80th Street, New York, N. Y.

FREDERIC WARREN,
STUDIO OF SINGING
Teacher of Mme. Olga Warren
370 CENTRAL PARK WEST : : : NEW YORK
Telephone Riverside 136


VLADIMIR DUBINSKY
CELLIST

Mt.
Hall & Elliott, 191 Park Ave., N. Y.
Studio:
244 W. 76th St., N. Y. City
547 W. 147th St., N. Y. City

MINNIE TRACEY

American Dramatic Soprano

Open for Concert and Recital Engagements
Studio: Ursuline Academy, W. McMullen St.
Private Address: The Claremont, Apt. 22,
W. McMullen St., Cincinnati, Ohio.

GEORGE HAMLIN CONCERT TENOR

Instruction in Singing and English Diction
November 1st to May 10th: 1070 Madison Ave., New York
June 1st to November 1st: Lake Placid, Adirondack Mts., N. Y.

ELIZABETH GIBBS

MEZZO-CONTRALTO

"A Voice of Quality."—N. Y. Herald
Address: 49 East 54th St., N. Y. Phone 8350 Stuyvesant

INSTRUCTION IN OBOE

ALBERT MARSH

242 West 15th St., New York Tel. Watkins 822
Telephone mornings for appointment

GUSTAVE L. BECKER

Lectures on Bach, and on Art Principles in Music.
Director of American Progressive Piano School
110 Carnegie Hall, New York City

COENRAAD V. BOS

Accompanist—Coaching

Hotel Harding 203 West 54th St.
New York City Phone 2160 Circle

Louise St. John WESTERVELT

SOPRANO

TEACHER OF VOICE
Columbia School of Music,
509 S. Wabash Ave., Chicago

GARZIA Piano Studio

851-2 Carnegie Hall
N. Y. Tel. 1350 Circle

"Not all may become Artists, but everyone can be taught to sing artistically."

HAGGERTY-SNELL Teacher of Vocal Music

337 West 85th Street - New York City

FAY FOSTER

COMPOSER, VOICE INSTRUCTOR AND COACH
Assistant Teacher to Alexander Heinemann,
229 West 109th St., N. Y. Phone, Academy 1374

SUNDSTROM

VIOLINIST
A 1904 Ainslie St., Chicago
Ravenswood 3804

I. MISERENDINO

VIOLINIST and TEACHER
2128 Broadway - New York City
Telephone 5981 Columbus

MRS. WILLIS E. BACHELLER,

VOICE PLACEMENT and REPERTOIRE
Studio: 180 Madison Avenue, New York
Telephone, Murray Hill 699

LESLEY MARTIN

BEL CANTO

STUDIO: 1425 Broadway, New York
SINGERS—Susanne Baker Watson, Andrew Mack, Marion Stanley, Estelle Ward, Gertrude Hutcheson, John Hendricks, Dr. Eugene Walton Marshall, Fiske O'Hara, Horace Wright, Mabel Wilbur, Umberto Saccetti, Marion Weeks, and other singers in opera and church work.

BAYERLEE

Associate Professor

or
JULIUS STOCKHAUSEN
A TEACHER OF 502 West 113th Street, N. Y.
WORLD FAMOUS Telephone 7960 Cathedral
ARTISTS Auditions by Appointment Only

HARRISON M. WILD Concert Organist

Studio: 1283 Kimball Building Chicago

PIANO, ORGAN

Conductor—Apollo Musical Club, Mendelssohn Club

RALPH THOMLINSON

BARITONE

Personal Representative:
Claude Warford
1425 Broadway, New York City
New York

Mr. HENRY NOLDEN

Recitals and Piano Instruction

Soloist with New York Philharmonic and Boston Symphony Orchestras, etc.
STUDIO: Steinway Hall
Address: 144 East 150th Street, New York City

Mr. HENRY NOLDEN

Recitals and Piano Instruction

Soloist with New York Philharmonic and Boston Symphony Orchestras, etc.
STUDIO: Steinway Hall
Address: 144 East 150th Street, New York City

MARIE LOUISE TODD

PIANIST

TEACHER OF PIANO

Residence: Hotel Commodore, 42nd Street and Lexington Avenue, N. Y., Phone 6000 Vanderbilt
Studio: Room 12, Steinway Hall, N. Y.

RALPH GOX

COMPOSER—Teacher of Singing
Metropolitan Opera House Studios
1425 Broadway, Suite 43 New York

J. V. BOMMEL

Concert Baritone Instruction
STUDIOS:
303 Carnegie Hall
684 St. Nicholas Ave.
Tel. Audubon 1673

MORTIMER WILSON

Composer—Conductor
651 West 169th Street New York
Telephone Audubon 4440

VITTORIO TREVISAN

of Chicago Opera Association
VOCAL STUDIOS
428 Fine Arts Building, CHICAGO, ILL.

ELLIS CLARK HAMMANN

PIANIST
1716 Chestnut Street Philadelphia

Mrs. HALL McALLISTER

TEACHER OF SINGING
Musical Management
384 Commonwealth Avenue, Boston, Mass.

CLARENCE DICKINSON

Concert Organist
Organist and Director Brick Church, Temple
Beth El Union Theological Seminary,
412 Fifth Ave., New York.

JEAN HEIMEL

Concert Violinist and Pedagogue
Studio: 151 Second Avenue (near 9th Street)
New York City Telephone Dry Dock 4070

SIBYL SAMMIS MacDERMID

SOPRANO
Pupils Accepted. 312 Riverside Drive, New York

John Prindle Scott

SONG WRITER
554 West 113th Street New York
Telephone 7639 Cathedral

KARLETON HACKETT

TEACHER OF SINGING
Kimball Hall, Chicago

ELLA BACKUS-BEHR

231 West 96th Street, New York
PHONE 1464 RIVERSIDE

Mme. E. B. de SERRANO

Teacher of Olive Fremstad, Mme. Charlotte Maconda, Lucille-Mareel, Caroline Mihr-Hardy.
VOICE CULTURE REPERTOIRE
430 West 57th St. Tel. 6641 Columbus, New York

TILLA GEMUNDER

Soprano
Concert and Recitals
Management: ANNIE FRIEDBERG
1425 Broadway New York

NEVADA VAN der VEER

MEZZO CONTRALTO
ORATORIO, CONCERT, RECITALS
514 West 114th Street
HAENSEL & JONES, Aedion Hall, New York

REED MILLER

ORATORIO, CONCERT, RECITALS
514 West 114th Street
HAENSEL & JONES, Aedion Hall, New York

Mme. Hildegard Hoffmann

Oratorio and Joint Recitals with
Mr. HENRY NOLDEN
Recitals and Piano Instruction
Soloist with New York Philharmonic and Boston Symphony Orchestras, etc.
STUDIO: Steinway Hall
Address: 144 East 150th Street, New York City

GRACE G. GARDNER

EUROPE—NEW YORK
Artist Teacher
"Singer and vocal pedagogue." "Internationally recognized as a Voice Builder, Voice Repeater and Coach."
Special Course in Diction. Pupils prepared for Opera, Oratorio and Concert. Teacher of Lucille Lawrence and many other successful singers. Studios: Burnet House Drawing Rooms, Cincinnati, Ohio.

SOL ALBERTI

Coach and Accompanist
255 Fort Washington Ave., New York
Phone 4850 Wadsworth

SITTIG TRIO

VIOLIN, CELLO and PIANO
FRED V. SITTIG 167 West 80th St., N. Y. City
Scharler 9530

BETTY GRAY

Mezzo Contralto
OPEN FOR CONCERT ENGAGEMENTS
3 Linnaean Street Cambridge, Mass.

GRASSE

Violinist, Organist and Composer
Will Accept Advanced Pupils. 161 East 176th St.
Tel. 252 Tienet

WARFORD

TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y.
Phone Bryant 1876

KRAFT

Concert—TENOR—Oratorio
454 Deming Place, Chicago

GRACE G. GARDNER

EUROPE—NEW YORK
Artist Teacher
"Singer and vocal pedagogue." "Internationally recognized as a Voice Builder, Voice Repeater and Coach."
Special Course in Diction. Pupils prepared for Opera, Oratorio and Concert. Teacher of Lucille Lawrence and many other successful singers. Studios: Burnet House Drawing Rooms, Cincinnati, Ohio.

SOL ALBERTI

Coach and Accompanist
255 Fort Washington Ave., New York
Phone 4850 Wadsworth

SITTIG TRIO

VIOLIN, CELLO and PIANO
FRED V. SITTIG 167 West 80th St., N. Y. City
Scharler 9530

BETTY GRAY

Mezzo Contralto
OPEN FOR CONCERT ENGAGEMENTS
3 Linnaean Street Cambridge, Mass.

GRASSE

Violinist, Organist and Composer
Will Accept Advanced Pupils. 161 East 176th St.
Tel. 252 Tienet

WARFORD

TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y.
Phone Bryant 1876

KRAFT

Concert—TENOR—Oratorio
454 Deming Place, Chicago

Bonci VALERI

SEE AD NEXT ISSUE
INDORSES E. VALERI

MARGUERITE POTTER

Mezzo-Soprano
Studio: Carnegie Hall, New York City
Residence Phone: Fordham 6380

ARTHUR DUNHAM

CONDUCTOR
BOSTON ENGLISH OPERA COMPANY

LUTIGER GANNON

CONTRALTO
624 Michigan Avenue Chicago, Ill.

LYNNWOOD FARNAM

Organist and Choirmaster
Church of the Holy Communion
49 W. 20th St.
New York City

FLORENCE M. GRANDLAND

PIANIST—COACH—ACCOMPANIST
431 West 121st St., Apt. 34, Tel. Morningside 3388
New York City

EMILY CHURCH BENHAM

CONCERT PIANIST
Management: Ella May Smith.
60 Jefferson Ave., Columbus, Ohio

MARY DAVIS

MEZZO-CONTRALTO
DIRECTION: HARRISON MATHER
Suite 40, Metropolitan Opera House Building,
New York City

BIRDICE BLYE

Concert Pianist
5424 Blackstone Avenue, Chicago
STEINWAY PIANO USED

SERGEI KLIBANSKY

VOCAL INSTRUCTOR
Studio: 212 W. 59th St. New York City, 1929 Circle

FINNEGAN

TENOR
Soloist St. Patrick's Cathedral, N. Y.
Personal address:
9 South 20th St., Elmhurst, L. I., N. Y.

NATIONAL OPERA CLUB OF AMERICA, Inc.

MME. KATHARINE EVANS VON KLENNER, Founder and President
Announces for Season 1921-1922
A Series of Operas by HAVRAH (W. L.) HUBBARD.
Edgar Bowman at the piano
Dec. 8, 2:00 p. m.—"Mona Vanna" by Fevilli
Dec. 29, 8:15 p. m.—"Hänsel and Gretel," Humperdinck
Grand Ball Room, Waldorf-Astoria Hotel.
Apply to President, 1730 Broadway, for all information. Tel. Circle 881.

LAZAR S. SAMOILOFF

BARITONE

Bel Canto School of Singing
Endorsed by Ruffo, Raisa, Didur, Chaliapin, Sammarco, Sembach, Zerkov, etc.
Studio:
Carnegie Hall, New York City.

MARIE MORRISEY

CONTRALTO
Address:
care Theo. A. Edison, Inc.
Orange, N. J.

S. WESLEY SEARS,

St. James Church,
22d and Walnut Sts., Philadelphia.

ORGAN RECITALS INSTRUCTION
KAHL

Dramatic Mezzo Soprano
Concert and Opera
47 West 8th Street,
New York City

Katharine HOFFMANN

ACCOMPANIST
Home Address: St. Paul.

RUBANNI

Soprano
620 Spadina Avenue Toronto, Canada

LJUNGKVIST

SWEDISH TENOR
297 Henry St., Brooklyn, N. Y., Tel. Main 6728

ARTHUR M. BURTON

BARITONE
Fine Arts Building Chicago

FRANCES DE VILLA

PIANIST AND TEACHER
181 E. 80th St. New York City
Phone 9292 Rhinelander

ROSSI-DIEHL

SOPRANO
Concerts and Recitals
1947 Broadway New York
Studios 199 Garfield St.
Newark, N. J.

LAWRENCE SCHAUFFLER

Accompanist—Coach
Limited number of pupils accepted.
518 West 11th Street New York
Telephone 5850—Ex. 2 Cathedral

EMMA A. DAMBMANN

Founder and Pres. Southland Singers. Rehearsals Monday evenings, 116 Carnegie Hall. Vocal Instruction. Residence Studio, 137 West 83d St., Tel. 1488 River, between 9 and 10 a. m.

EDITH SILANCE-SMITH

VOICE CULTURE
Studio: New Monroe Bldg., Norfolk, Va.
Director and Founder of The Melody Club of Norfolk

H. L. GILBERTE

Just Out!
GILBERTE'S Big Song Success
T "Come Out in the T Sweet Spring Night"
(A Spring Serenade)
Hotel Astor, B'way & 44th St. Tel. Bryant 2100

FINNEGAN

TENOR
Soloist St. Patrick's Cathedral, N. Y.
Personal address:
9 South 20th St., Elmhurst, L. I., N. Y.

A. B. Chase Piano Co.

Upright and Grand Pianos

—AND—

Reproducing Player Pianos

Offices: 9 East 45th Street • • • New York City

Factory: Norwalk, Ohio

THE Original Welte-Mignon

CABINET REPRODUCING PLAYER
for GRAND PIANOS and INTERIOR
MECHANISMS in UPRIGHT PIANOS

With a Great Library of Original Welte-Mignon Music Rolls
Consisting of over 2,500 Records by the Greatest Pianists

WELTE-MIGNON CORPORATION

GEORGE W. GITTINS, President

Office and Warerooms: 667 Fifth Avenue

New York City

A. SINIGALLIANO

Violinist and Teacher
Studio: 314 West 72nd St., New York City
Phone 6941 River

MINA DOLORES

SOPRANO-TEACHER
Studio: 20 South 18th Street • Philadelphia, Pa.
3030 Diamond Street • Philadelphia, Pa.

RABBITS

Made by Ch. Lagouge for Voice and Piano
New York Paris London
G. Schirmer, Inc. H. Herold Cie J & W Chester, Ltd.
at all music stores

J. WARREN Conductor—Coach—Accompanist

STUDIOS:
ERB 241 West 72nd Street
New York
Phone 1391 Columbia

RUDOLPH REUTER

PIANIST
Management:
HAENSEL & JONES, Aeolian Hall New York

ELSA FISCHER

STRING QUARTET

Elsa Fischer, 1st Violin Louis Reichardt, Viola
Isabel Kaush, 2d Violin Carolyn Reichardt, Cello
Address: 474 West 150th Street
New York City

STEPHEN

TOWNSEND

Teacher of Singing

6 Newbury St., Boston

Wednesdays: Detroit Institute of Musical
Art, 5415 Woodward Ave., Detroit, Mich.
Thursdays: 125 East 37th St., New York
City.

CHORAL DIRECTOR: Boston Symphony
Orchestra, Philadelphia Symphony Or-
chestra, New York Society of Friends of
Music, Detroit Symphony Orchestra.

DETROIT INSTITUTE OF MUSICAL ART

GUY DEVIER WILLIAMS, President

A School which offers every advantage incidental to a broad musical education. 70 Artist Teachers,
including 12 of the leading members of the Detroit Symphony Orchestra.
Students may register at any time. For catalogue, address H. B. Manville, Business Manager

5405 to 5415 Woodward Avenue, Detroit, Mich.

His Music
Masterpieces
and 2,000 others
all 15c each

YOU know Paderewski's "Men-
uet"—his masterful composi-
tion is world famous. But, do
you know that you can buy it for
15c—beautifully printed on the best
of paper—certified to be correct as
the master wrote it?

That is the achievement of Century
Certified Edition Sheet
Music—for 15c you can
select from masterpieces
like "Madrigale," "Il
Trovatore," "Humores-
que," "Barcarolle,"
"Melody in F," "But-
terfly," "Harlekin,"
"Shepherd's Dance,"
"First Tarentelle,"
"Grand Marche de Con-
cert," "Il Puritani," "The
Brook," "La Scintilla,"
"Mazurka No. 2," "The Palms,"
and practically all the other
standard classics.

Insist on Century Edition
When you buy music, select the dealer
who has Century. You'll get the best
music at a real saving and deal with
a merchant who is fair minded and
broadminded. Remember, Century
at 15c means a low profit for
him. Insist on Century. If
your dealer won't supply you,
we will. Catalogue of over
2,000 classical and standard com-
positions free on request.

Ask your dealer to show
you Martin's "Elementary
Rudiments for the Piano
and John's "Elementary
Rudiments for the Violin."

CENTURY MUSIC PUBLISHING CO.
241 West 40th St., New York City



The Best Bargain is Quality—

THE Conover is one of the few great Pianos of
today which is still being built by its original
maker :: :: :: :: ::

Its continued use in such institutions as the
University of Chicago, University of Illinois, Uni-
versity of Wisconsin and Northwestern Univer-
sity, is the best proof of its satisfactory tone
qualities and durability :: :: :: :: ::

Send for free illustrated Art Catalog

THE CABLE COMPANY, Chicago :: :: MAKERS



THE AEOLIAN COMPANY

AEOLIAN HALL, NEW YORK CITY

Manufacturers of the Supreme Reproducing Piano

THE DUO-ART

EDMUND GRAM

GRAND and UPRIGHT PIANOS
and PLAYERS of ARTISTIC
TONE QUALITY

Manufactured in Milwaukee, Wis.

INGA ÖRNER SOPRANO

Formerly with Metropolitan Opera Company.
Teacher of the Art of Singing.
Room 639, Park Avenue Hotel, New York City
Telephone Madison Square 4600.

H. W. Maurer

Specialist in VIOLIN TECHNIQS
Studio: 1425 Broadway, New York City
Residence: 867 East 179th Street, Bronx, N. Y.

MYRON W. WHITNEY

Voice Teacher
Tuesdays and Wednesdays, 14 East 43 Street, N. Y.
Other days, 1734 I Street, N. W., Washington, D. C.

MARGOLIS VOICE CULTURE

1425 Broadway, Suite 38, New York City

KARL KRUEGER

CONDUCTOR
IV Ploessigasse 6 Vienna, Austria

FREDERICK SOUTHWICK

CONCERT BARTONE and TEACHER OF SINGING
Studio: 611 Carnegie Hall, New York City

A. PATRICOLO

CONCERT PIANIST
600 West 183rd Street, New York City
Telephone Wadsworth 2270



GRACE NORTHROP

Soprano
601 W. 112th St. New York
Telephone 3382 Cathedral

MARY POTTER

Contralto
Concert-Oratorio-Opera-Recitals
135 W. 80th St., New York
Tel. 3786 Schuyler

LEON SAMETINI

For dates address
Personal Representative L. FERRARIS
626 So. Michigan Avenue • • • Chicago

MILAN LUSK

Concert Violinist
Management: Ludmilla Wetche, 206 W. 99th St., New York
Records for Critons

Marguerite KUSSNER

CONCERT PIANIST and TEACHER
Pupil of Leschetizky, Moszkowski and D'Albert
163 West 121st St., cor. 7th Ave., New York City
Telephone Morningside 9672

FRANCIS MOORE

Pianist—Accompanist—Teacher
265 West 81st St., New York Telephone 6235 Schuyler

YON STUDIOS

S. CONSTANTINO YON Directors
PIETRO A.
PIANO, VOICE, ORGAN, COMPOSITION
853 Carnegie Hall, New York
Telephone, Circle 981 Appointment by mail only

WAGNER'S "DIE WALKÜRE," SUNG IN GERMANY MAKES ITS REAPPEARANCE AT THE METROPOLITAN

Huge and Eager Audience Attends Revival and Applauds Enthusiastically—Jeritza a Lovely Sieglinde and Matzenauer Fine as Brunnhilde; Sembach the Siegmund, and Gordon, Whitehill, Gustafson Complete Cast, with Bodanzky Conducting—Farrar Triumphs in "Zaza" with Martinelli and De Luca; Myrtle Schaaf Makes Splendid Impression on First Appearance as Floriana—"Boris," "Navarraise" and "L'Oracolo," "Mefistofele" Repeated—De Luca Substituted at Last Minute for Ruffo in "The Barber"—Morgana Returns Better Than Ever—Excellent Sunday Night Concert

"ZAZA," DECEMBER 12.

Geraldine Farrar, in one of her best roles, again pleased a very large audience, which applauded her warmly. She acted the Zaza part with skill and sympathy, and sang as intelligently and as convincingly as she always does. The tenor of the evening, Martinelli, gave liberally of his fine voice and kindling temperament and pleased his hearers immeasurably. That perfect artist, De Luca, was the baritone of the occasion, and his polished song and action made their customary marked hit. Myrtle Schaaf, a newcomer, revealed a good voice and vivacious histrionics as Floriana. The music of "Zaza" does not gain on acquaintance. It is rather banal melodic material orchestrated with effect rather than with finish.

"BORIS GODUNOFF," DECEMBER 14.

"Boris Godunoff" was repeated at the Metropolitan on December 14, with Chaliapin again in the title role, magnificent as before, and again welcomed with frenzy by the Russian standing-room, a standing-room packed, apparently, far beyond the safety limit. The cast was otherwise somewhat changed as to principals, Brother Pimen being done by Mardones, Dimitri by Pertile, and Marina by Matzenauer. These roles were sung at the earlier performance by Rothier, Harrold and Gordon, respectively. The performance was admirable in every particular.

"NAVARRAISE" AND "L'ORACOLO,"
DECEMBER 15.

"La Navarraise" had its second performance on Thursday evening, December 15, and the parts fitted together with greater smoothness than at the first. The only change in the cast was Morgan Kingston, as Araquil, in place of Giulio Crimi. It turned out to be one of Kingston's best roles. He looked manly, acted with vigor and sang with great freedom and effect. Miss Farrar, looking like the chief mourner at a funeral in her all-black gown, was—Miss Farrar; and Rothier, the doughty captain or colonel or whatever it may be. Mr. Wolff conducted.

"L'Oracolo" gave Antonio Scotti the opportunity to shine supremely in his masterful presentation of Chim Fen, and Didur stood beside him with a moving characterization of the old Chinese doctor. Florence Easton and Orville Harrold were in their familiar roles of the young lovers—the duet always wins them a hearty round of applause—while Myrtle Schaaf did an excellent little bit of singing and acting as the Nurse, the first time she has played it at the Metropolitan, although she had done the part with Scotti on tour. Moranzoni conducted.

"BARBER OF SEVILLE," DECEMBER 16
(MATINEE).

"Hamlet" without Hamlet was the bill at a special matinee at the Metropolitan on Friday afternoon, December 16. Titta Ruffo was scheduled to sing Figaro in the "Barber of Seville," but was among those absent. In his place De Luca gave his accustomed impersonation, but it was not to hear him that the house was crowded—all seats and standing-room. The announcement of the change was made only at the last moment, long after the house had been sold out. There were two newcomers in the cast, Nina Morgana as Rosina and Mario Chamlee as Count Almaviva. Miss Morgana has added something to her weight, and with this increase her voice too has taken on strength; also she has distinctly improved in her vocal command. Here was a well sung and acted Rosina that thoroughly pleased the audience. Mario Chamlee surprised by the ease with which he mastered the light and florid music, which was never intended for a voice of the richness and heaviness of his. His acting, too, was quite effective. Malatesta was again Dr. Bartolo, and the sonorous voice of Jose Mardones, as well as his comical antics, brought Don Basilio into the limelight. Papi conducted.

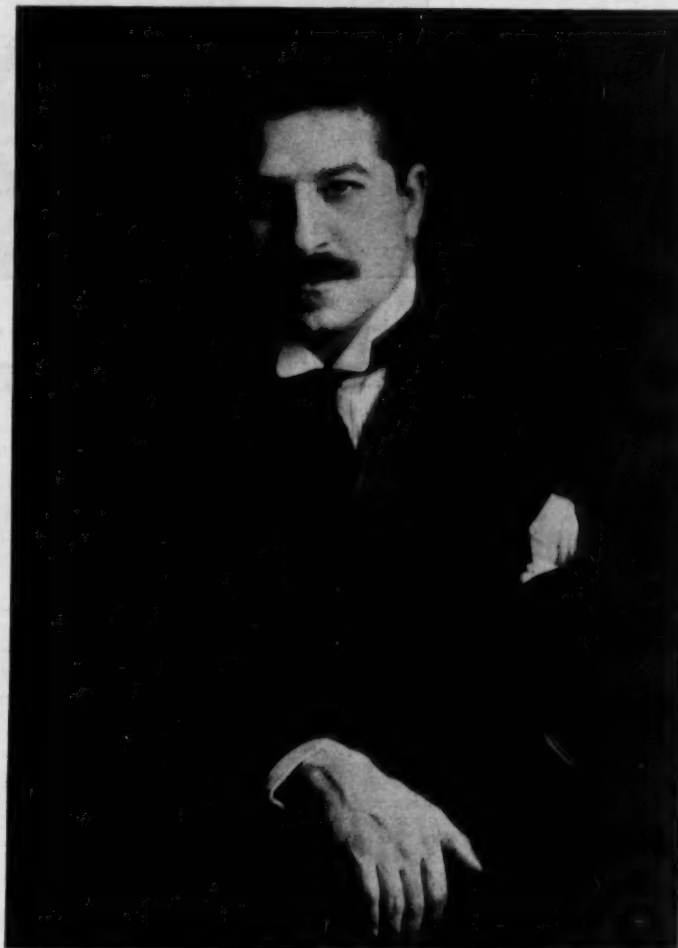
"DIE WALKÜRE," DECEMBER 16.

Wagner's fine music drama made its reappearance (sung in German) before a huge and justifiably eager audience. The tried and true score and the epical story exerted their familiar appeal and it was not difficult to see that the revival was a most popular one with the listeners.

Marie Jeritza did a Sieglinde lovely to look at and lovely in song. She put tenderness, pathos, and dramatic dignity into her impersonation. It was Wagner acting and singing

of the highest type and compared fully with the best Sieglinde versions New York had experienced previously. The audience rewarded Jeritza with a splendid reception.

Johanes Sembach, the Siegmund, was not in his steadiest voice, but nevertheless he achieved an artistic performance and one histrionically worthy of his important partner in the person of Mme. Jeritza.



ARTUR SCHNABEL,

the pianist, who will make his first appearance in America on Christmas afternoon. Mr. Schnabel, like Ossip Gabrilowitsch, Ignaz Friedman and a number of other distinguished pianists of today, was a member of the famous Leschetizky coterie in Vienna. His reputation has long been established in Europe, but he has never visited America before.

Clarence Whitehill's Wotan always is a delight. His tonal output had volume and yet sympathetic timbre. He knows the Wagner style thoroughly and presents it with unexcelled authority. He is a godlike figure as Wotan and lifts his part of the drama to a tremendous height.

Mme. Matzenauer has won her laurels as Brunnhilde and gives a convincing rendering of that most difficult role. She was at her wonderful best during the middle and end of the second act. Jeanne Gordon's Fricka revealed splendid singing and spirited, atmospheric action. William Gustafson's voice had mellowness as Hunding, even at times when harshness would not have been inappropriate. He gave a good account of himself generally, and filled the picture well, as the technical stage phrase has it. The Valkyries sang very well.

Bodanzky conducted with his customary circumspection and accuracy.

"MEFISTOFELE," DECEMBER 17 (MATINEE)

"Mefistofele" was repeated Saturday afternoon with its usual brilliant success. This time Didur took the title part instead of Mardones, who sang the role the last time the writer heard it, two or three weeks ago. Didur sang the prologue superbly and was equally fine in the rest of the opera. Faust is one of Gigli's best impersonations,

and, like Didur, he was thunderously applauded; he was in fine voice. Alda, as before, made an excellent Margherita, Florence Easton was the same splendid Elena, and Bada did well the little bit allotted to Wagner. Others in the cast were Perini, Howard and Paltrinieri. Moranzoni conducted with his old-time skill.

(Continued on page 31)

SAINT-SAËNS IS DEAD

The Foremost of French Musicians Passes Away Suddenly at Algiers, Africa, December 16, at the Age of Eighty-six—Entire Musical World Mourns Its Loss—His Interesting Career

Camille Saint-Saëns, without doubt the foremost of French musicians at the time of his death, passed away suddenly at Algiers, Africa, on the morning of Friday, December 16. He attended a performance of his opera, "Ascanio," recently revived at the Opéra, Paris, on November 11 and soon after quietly slipped out of Paris, even his intimate friends not knowing his whereabouts until he wrote them from Algiers, saying he had gone there for a rest. The cause of his sudden and unexpected demise is not yet known here.

Saint-Saëns was eighty-six years old on October 9 last, having been born at Paris on that date in the year 1835. A condensed but thoroughly comprehensive biographical notice of his life is that in Dr. Theodore Baker's "Dictionary of Musicians," from which, by permission, the following paragraphs are taken:

"At the age of two and one-half years he began the study of the piano with his great-aunt, Charlotte Masson; at five he could easily play a Grieg opera from the score; at 7 he became a private pupil of C. Stamaty, under whom his progress was so rapid that he made his pianistic debut at the Salle Pleyel on May 6, 1846; at the same time he studied harmony with Maleden. In 1848 he entered the Conservatory where his teachers were Benoist, organist, and Halevy, composer; won the second prize for organist in 1849 and the first prize in 1851; in 1852 he competed unsuccessfully for the Grand Prix de Rome, failing also in the second attempt in 1854. From 1853-58 he was organist at St. Merry, where his playing and remarkable improvisations attracted the attention of Abbé Gaspard Deguerre, the rector of La Madeleine, who said to him: 'When my organist leaves me, I shall take you.' In 1858, Lefebure-Wély resigned and Saint-Saëns succeeded to the post, which at that time was regarded as the highest position a Paris organist could attain, for La Madeleine was the most fashionable parish and the salary (3000 francs) the highest paid by any church. This position he filled with distinction until 1877, establishing a worldwide reputation as one of the greatest of organ virtuosi and masters of improvisation. Since his resignation he has never held any official position, but devoted himself to composition and to concertizing as pianist, organist and conductor of his own works. From 1861-64 he taught piano at the Ecole Niedermeyer, where he had among his pupils A. Messager, E. Gigout and G. Fauré. He was one of the founders, in 1871, of the 'Société Nationale de Musique' for the encouragement of French composers, and a most active and influential member until 1886, when there was a division over D'Indy's proposition to include works by foreign composers. After his mother's death in 1888 (Saint-Saëns never married) he gave up his apartment in Paris, and deeded her rare furniture, paintings, art treasures, etc., as well as his own manuscripts, to the museum in Dieppe, his father's birthplace,

thus establishing the 'Saint-Saëns Museum,' formally opened on July 18, 1891; he has continually added to the collections. In 1886 he was made Knight of the Legion of Honor, in 1884 Officer, in 1900 Grand Officer, and in 1913 'Grand Croix,' the highest honor; in 1881 he was elected a member of the Academy, succeeding Reber. He was also a member of the Academies of Belgium, Prussia, Sweden and Spain (Ateneo), and was made a Mus. Doc. by Cambridge University (honoris causa) in 1892. He has been honored with innumerable orders and decorations. On October 27, 1907, he witnessed the unveiling of his own statue (by Marquette) in the foyer of the Opera House in Dieppe.

All his life Saint-Saëns has traveled extensively, visiting almost every country in the world, either for pleasure or on concert tours. He visited the United States for the first time in the fall of 1905; his second visit, in 1915, was made as representative of the French Government at the Panama Exposition. For this occasion he had written a new orchestral work, 'Hail California,' the first performance of which he conducted personally in San Francisco on June 19; he also delivered a lecture on 'L'execution de la musique, et principalement de la musique ancienne.' In 1916, at the age of eighty-one he made his first tour of South America, and after his return to France concertized for the bene-

(Continued on page 6)

SAINT-SAENS IS DEAD

(Continued from page 5)

fit of various war funds; in May, 1917, he conducted a performance of his "Samson et Dalila" at the Costanzi Theater at Rome."

HIS FAVORITE WORKS.

So ends the biographical notice by Dr. Baker. Since 1917 Saint-Saens has continued active in the musical field, though not appearing in public so often as heretofore. His last appearance, as previously stated, was at a performance of "Ascanio" on November 11. The week previous he had given a private organ recital at the Institute, on which occasion the photograph which accompanies this article, the last ever taken of him, was made.

Saint-Saens was an indefatigable worker. It is said that a complete list of his works fills a catalog of ten pages of small print. Notices of him and his works appear in all contemporary books on French music, and his autobiography ("Musical Memories"), which appeared a few years ago, has also been issued in an edition in English.

His best known opera is of course, "Samson et Dalila." It was the third in the order of his operatic works, given first at Weimar, under the direction of Liszt, December 2, 1877. It has been sung frequently in America as an oratorio, but was not produced in operatic form until January 4, 1893, at New Orleans. The only other opera of his that seems to have reached this country is "Déjanire," given first at Chicago on December 9, 1914. Few of his works survive in the repertory even in France, an exception being "Henry VIII," regarded as his best opera after "Samson." His oratorio, "Le Déluge," is a standard work of the choral repertory. He has written a tremendous quantity of works for the piano, violin and organ as solo instruments, and his concertos for the two first mentioned instruments—particularly the second piano concerto, G minor; the violin concerto in C, and the "Rondo Capriccioso" for that instrument—are still frequently played. His songs are often sung, too. Without doubt, however the works by which he is most widely and universally known are the four symphonic poems for orchestra—"Le Rouet d'Omphale," "Phaeton," "Danse Macabre" and "La Jeunesse d'Hercule."

Houston to Profit by Misfortunes

Houston, Texas, December 7, 1921.

To the Musical Courier:

I notice in the MUSICAL COURIER of November 24 an article under Houston date line, signed by "E. D. MacC," giving in detail the misfortunes of Miss Mary Carson's "Gala Week of Grand Opera" here. Knowing the MUSICAL COURIER to be interested first of all in constructive musical effort, I thought you might welcome the story of the fine project that weathered and arose from those misfortunes. It is a project which might be adopted successfully in any city of 100,000 or more inhabitants, with the result that that city might have, as Houston is going to have, a week of grand opera annually, and with the further result of immeasurably increasing opportunities for operatic artists.

By the time next year Miss Carson is ready to begin picking her artists and completing other arrangements for Houston's second gala week of opera, she expects to have in the bank the sum she desires and at least 2000 seats for every performance of the week sold. There will be no need of guarantors nor fears of possible losses by guarantors. Unfettered by financial misgivings she can proceed with the development of the artistic idea which this year she "sold" to her guarantors, and with which she made such success and progress that those guarantors smilingly accepted their first year's losses, and, to a person, voted to continue in the name of the Houston Opera Association to back Miss Carson.

A native of Houston, who in her young girlhood went abroad to study music and later win laurels on the operatic stage, Miss Carson returned to make her home here a few months ago. Upon returning she gathered a group of public-spirited citizens, who later became her guarantors, and "sold" them the idea of having in Houston a week of grand opera annually in which "new voices" might be given the opportunity of being heard in company with recognized great singers in operatic productions attaining metropolitan excellence.

She associated with her in New York Mr. George De Feo, as New York representative, who, keeping in constant touch with her, proceeded to assemble her troupe.

The artists she assembled included Riccardo Stracciari, Italo Picchi, Vittorio Treviani, Nicola Zerola, Richard Bonelli, Zelina de Maclot, Ada Paggi, Dora de Philippe, Tom Burke, Giovanni Faust, Adam Dockray, Marie Mattfield, Mary Potter, Diaz Bozza, Amadeo Zernaro, Flora Cingolani, Anita Clinovaro, Enrico Manghi, Giuseppe Coscia and herself.

The success of Miss Carson's "idea" was evident from the first night, when Richard Bonelli, a young baritone, made his premier appearance as Iago in "Othello." The fact that it was the first time that he had ever sung the part in a complete operatic production was not generally known at the time, and those who set themselves up as competent to criticize were unanimous in enthusiastic approval of both his artistry in acting and his singing, and the audience again and again by its applause expressed its delight in his performance. It was a big opportunity for a young man with a voice which Stracciari, hearing it here for the first time, pronounced great. It was an opportunity for Bonelli to prove his worth and win friendship among Houston music lovers that already has borne fruit in a demand for him and Mrs. Bonelli, a lyric soprano, to return here in concert next spring.

The week of opera continued. It is true, as "A. D. MacC" says, the audiences at the beginning appeared scanty indeed in Houston's big 6000 seat auditorium. However, the audience grew until at the third performance, when Miss Carson herself made her premier appearance before home city folk in big grand opera company, the audience would have filled the ordinary opera house. She sang Rosina in "Il Barbiere di Siviglia," and it was not overstating the enthusiasm displayed when The Houston Post in its headlines the next day said, "she had shared a great triumph with Stracciari." Friday night, when she sang Gilda to Stracciari's Rigoletto, there was even a better and more enthusiastic house.

And here, it might be noted, was another development of Miss Carson's "idea" that other cities might pattern. Few cities of 100,000 or more but have some native son



THE LATE CAMILLE SAINT-SAENS,
who died in Algiers, Africa, on December 16, at the age of eighty-six.

or daughter who has won musical honors abroad, but who, due to lack of operatic production in that city, has not had opportunity of being heard there in the setting in which the honors were won. Miss Carson's plan offers that opportunity and her success here in the two operas named and later in the week in "Hansel and Gretel," when every seat in the big auditorium from which it was possible to see the stage was occupied, "proves the plan."

Thus it may be, as "E. D. MacC" says, the flowers showered upon her came from the comparatively few friends who knew her personally, but thousands of other Houstonians who knew her only by name and by the reputation given by the stories that had come back to Houston from time to time of her success abroad rose in enthusiastic delight to cheer and applaud her.

And so, despite misfortunes—the greatest of which was the tragic death of the orchestra conductor, Giovanni Leotti, at the end of the first act of "La Forza del Destino" Thursday night, Houston's first "Gala Week of Grand Opera" was a success, and so from the misfortunes (that "E. D. MacC" detailed) has come a plan which promises much.

Briefly, this plan is to begin now, as Miss Carson and the Houston Opera Association are doing, and get from 1000 or more Houstonians a support that in the end cannot cost them more than the seats they would buy for the operas. Miss Carson believes, and the men and women of wide business experience who are backing her believe, that this can be accomplished, giving Miss Carson ample time before Opera Week with no worries to distract her to conclude arrangements for the operas she has been working on all year.

And any wideawake musical organization of almost any city Houston's size or larger can do the same. Sincerely,
(Signed) FRANK E. ROBERTS,
Night Editor of The Post.

Frederick Southwick's Successful Tour

Frederick Southwick, baritone, has returned to New York, after his concert tour in Pennsylvania, Illinois and Minnesota. All these appearances were return engagements, which speaks well for this young singer's success as an interpreter of songs. Mr. Southwick is under the concert management of Harry H. Hall.

Alfano's "Sakuntala" a Success

Bologna, Italy, December 15, 1921 (By Cable).—"Sakuntala," the new opera by Franco Alfano, won a triumphant success at its premiere at the Teatro Comunale here. The critics unanimously praised the beauty and originality of the score. The principal roles were sung by Augusta Concato and Filippo Piccaluga.

Gerhardt to Make Reappearance in Chicago

After an absence of several years, Elena Gerhardt will make her reentry in Chicago, under the direction of F. Wight Neumann, at Cohan's Grand Opera House on Sunday afternoon, February 19.

Marie Tiffany in Demand

Marie Tiffany, soprano of the Metropolitan Opera Company, is one of the busiest artists in that organization, but nevertheless she finds time for frequent concert appearances. Miss Tiffany's pre-season tour of the South and West was

enormously successful, and she will resume recital work after the opera season. She is in demand whenever her operatic engagements permit.

WERREN RATH INAUGURATES
DARTMOUTH MUSICAL SEASON

Hanover, N. H., December 6, 1921.—Singing before an audience composed largely of undergraduates, Reinold Werrenrath opened the winter musical season at Dartmouth College, winning his way into the enthusiasm of an audience that filled Webster Hall to capacity. His baritone voice was artistically used to its greatest fulfillment in the concert, a delightfully well balanced program, and a clear enunciation. A pleasing stage presence immediately put the undergraduates at ease, and repeated and insistent calls for encores evinced more than a polite interest in the singer's work.

Werrenrath's concert was the first large concert of the season, and is to be followed by the appearance of Mabel Garrison and Jasha Heifetz. But it is not alone with these famous artists that the little northern college community which has so remarkably found its place on the musical map of America since the energies of Prof. Leonard McWhood, head of the musical department of the college, have directed themselves to popularizing good music with the undergraduates, is to be regaled. After the Christmas recess, weekly organ recitals will be held in Rollins Chapel. These concerts, together with the appearance of local artists and choral clubs, will find no week without its concert for the entire Winter and early spring season. Prof. L. B. McWhood, Prof. Maurice Longhurst and Assistant Prof. Raymond Cronham will play the majority of the organ recital programs with the assistance of some five or six visiting artists. W. B. W.

Mrs. Herman Kahn Dead

The sudden death of Frieda Hempel's husband's mother, Mrs. Herman Kahn, has cast a shadow over the noted soprano's plans for a family reunion at Christmas time. Mrs. Kahn, widow of a noted New York surgeon, passed away at the home of her only daughter, Mrs. Jacob Stein, 59 East Seventy-second street, on Sunday evening, December 18. For more than forty years she had lived at the family home, 158 East Seventy-fourth street, but was spending the winter with her daughter. Mrs. Kahn apparently recovered from a slight heart attack on Saturday, and spent Sunday visiting with her sons, who came to see her—Eugene W. Kahn, Otto C. Kahn and William B. Kahn. Miss Hempel (Mrs. William B. Kahn) was also with her. Another son, Joseph Kahn, is in London.

Jan Cherniavsky to Marry Sister-in-Law

The engagement of Jan Cherniavsky, pianist of the well known Cherniavsky Trio, to Elspeth Rogers of Vancouver, British Columbia, has just been announced. Miss Rogers' elder sister, Mary, is the wife of Mischel Cherniavsky, another member of the trio.

N. C. M. A. in Session

The National Concert Managers' Association, made up of the local managers, held its semi-annual meeting at the Hotel Commodore, New York, on the first three days of this week. The attendance was small.

THE PERFECT MODERNIST

FOURTH INSTALLMENT

A Little Primer of Basic Principles by

FRANK PATTERSON

(Copyright, 1921, by The Musical Courier Co.)

[The essence of modernism is the breaking of rules. How, when and where these rules may be broken has not yet been fully determined by modernist composers, some of whom attain unsatisfactory results because of ignorance and bad taste. "The Perfect Modernist" undertakes to lay down certain fundamental principles which have been found to underlie all music and which, therefore, must apply also to modernism. An outline of these principles has been given in the earlier installments. The present installment deals with resolutions and parallel passages. —The Editor.]

In the resolution of these and all other similar chords the moving parts must move in their natural direction. This is true of all moving parts. This does not mean that the parts must move forward in the direction in which they start. The natural direction is controlled by considerations of rhythm, phrasing, etc. Often the chords are sustained and inverted in such a manner that all sense of their derivation is lost. For this reason no rule must be thought of in connection with their resolution. The following example illustrates what sort of problems might arise, and certainly would arise if combinations of notes were persistently to be considered as chords with certain rules governing their progression. (Example 39.)

Ex 39

Ex 40

Ex 41

Dom. 9 Tonic

It is very essential that the student should accustom himself to the thought of chords merely as combinations of intervals which may arise from the motion of parts, without reference either to key or resolution. In the above example (39), for instance, the D flat would be better written C sharp, in which case there would be no augmented sixth.

The chord of the ninth is derived in a similar manner. (Example 40.) The eleventh cannot be added to this series because there is no resolution note except a note of the chord. (Example 41.)

The same is true of the thirteenth and fifteenth. Since any note of a chord may be altered chromatically or diatonically either up or down, it follows that any rest chord, and almost any motion chord, provided the normal direction of the motion notes be observed, may belong to any key. The following table illustrates this. (Example 42.)

The tonic triad of each of the following keys is shown as an altered chord in the key of C.

Ex. 42

C# minor D# major D minor D major Eb minor

Eb major E minor E major F minor F major F# minor

F# major G minor G major G# minor Ab major A minor

A major Bb minor Bb major B minor B major

Dom. 7th Chords

C# D Eb E F F#

G Ab A Bb B

Whole Tone Scale

The whole tone scale belongs either to a triad so altered as to make of it an augmented triad (Example 43), or a dominant ninth with lowered and raised fifth. (Example 44.)

Ex. 43

Altered minor triad Altered major triad

Ex. 44

Altered Dom. 9

This latter chord contains all of the notes of the whole tone scale: G, A, B, D flat, D sharp, F. It may be used either in part or whole in all its inversions, and produces some extraordinary effects.

Theoretically it should resolve according to the direction of approach—like all passing notes. Actually it is usually taken without preparation and sustained in its various inversions until all sense of tonality and direction is lost. The resolution then generally takes

place to some unaltered dominant ninth or seventh or to some other motion chord, probably because it is felt to be too much of a letdown to drop from this high emotional plane directly to a simple triad. (Example 45.)

Ex. 45

It will be noted that only two whole tone scales are possible, just as only three diminished seventh chords are possible.

The whole tone scale on the augmented triad is often used by Debussy as a sort of hold or bridge-passage between phrases. (Example 46.) (It is interesting to remark that Beethoven frequently used a single chord sustained through several bars with the same intent.)

Ex. 46

Slowly

Parallel Passages

Parallel motion, as already explained, means the moving of parts side by side in either direction. With modern composers, all chords, and even dissonances, are subject to this treatment.

This motion may be either chromatic, diatonic, on the whole tone scale, or by leaps. In most cases motion on the chromatic or whole tone scales, or by leaps, is best for the simple reason that a basic harmony may be here expressed, while parallel passages in diatonic major or minor scales bring to mind a whole series of basic harmonies and confusing memories of old resolutions and conventions. (Example 47 a—h.)

Ex. 47a

etc. etc. etc. etc. etc.

etc. etc. Chromatic etc.

Whole-tones etc. Chromatic etc. Whole-tones etc.

Minor thirds etc. etc. or any of the inversions etc.

Gives impression of Dom. 7

Ex. 47b

Ex. 47c

Fourdrain

Ex. 47d

Raised 5th Fourdrain

Ex. 47f

Open sevenths

Ex. 47e

Sevenths united by common note

Ex. 47g

Ninths

Ex. 47h

Ninths

[The next installment will furnish further data on the subject of parallel passages and will begin the discussion of counterpoint.—The Editor.]

A Word to Singers

AN ABBREVIATED OUTLINE OF A LECTURE RECENTLY DELIVERED

By Dudley Buck

FOR lack of a better name I have over-dignified this evening's affair with the title of lecture. In reality it is nothing more or less than a talk given with the intention of trying to aid my auditors along the road of vocal art. It is a rocky road at best, beset with many difficulties, but not insurmountable where the student has intelligence, determination and perseverance, is willing to travel slowly, and to realize that without a good foundation nothing can be built to any great height.

It is said that language was given us to conceal our thoughts. Well, most of the singing teachers of my youth must have taken that remark as part of the necessary technique of teaching, for to say the least, their explanations were ambiguous. However, times have changed, I am happy to say, for today in America we have a number of men and women who are well worthy of the name of master, who have devoted their lives and exceedingly good brains to the study of the voice, know the basic laws which govern its use and control, and adhere to them; so I am glad to think that many students of voice are not obliged to go through the vocal wandering that I had to, where, for example, if you inquired how you should breathe, you generally received the reply, "Just naturally." It is quite true that after a student has studied long enough, learned what correct breath control means and how to emit tone without interference, he does sing naturally, or, as I like to express it, normally, meaning that the machinery works automatically, as the good Lord intended it should. Still, I doubt very much whether the suggestion to breathe "just naturally" would help anybody very far along the road to artistic tone production.

In normal breathing, such as we use in conversation, not more than twenty or twenty-five cubic inches of air pass into and out of the lungs in each complete act of inspiration and expiration, while in singing, where deep breathing is used, the respiratory capacity is enormously greater, the measured volume of air which can be expelled from the lungs, after the deepest inspiration, reaching not less than 225 cubic inches, or nearly a gallon, in a person of average stature. In speaking, we use inflections of perhaps a fifth-five tones—while in singing we may use two octaves—fifteen tones. The basic principle is the same, it is true, but the advice to breathe "just naturally" will hardly suffice.

Breathing in itself is a normal, automatic act, and the fact that we are alive proves it; yet in phonation (in sing-

ing) it is deliberate and studied, the welding of art and science. It is the regulation of automatic breathing, first by will power and then from force of habit, that finally brings about the desired result. To command this act or art, one must study the mechanics of the organic, the natural and automatic act, in order that it may become the motive power of song.

I was present at a lecture given by a well known pedagogue some years ago, when he made the statement: "There are two great voice teachers in the world who have never made any mistakes." This was too much for one of his audience who called out, "Who is the other?" The lecturer smiled and replied, "You would like to be, wouldn't you? However for once you are wrong. Nature is one and common sense is the other." If the student will follow these masters, he will appreciate more and more the philosophy of this remark, for the closer one comes to nature, the closer one is to perfection, and common sense must, naturally, govern all work.

It is truly remarkable how much "bunk" the vocal student will stand for. We are always looking for some miracle to happen to make artists of us, but there is no royal road to art. Knowledge is the only medium through which art can exist and develop.

In some of my readings on voice production, I remember having read with interest the following: "The human voice knows more about singing than it can ever be taught." This is absolutely true; there can be no argument about it. Nature never made a poor anything. The mechanism of the human voice, although intricate, is perfect, and the whole world would be a world of singers, if the machinery were only allowed to function with the freedom that its maker intended. However, through bad use of speech and song, we find very few people who are able to allow the necessary freedom, and it takes months and months—yes, years, many times—to acquire what, in reality, is a normal function.

Simplicity, the finest flower of art, is only found where nature's demands have been satisfied. So breathing, that bugaboo of teachers and students of all times, must be brought to simplicity. One does not consider what muscles are used when moving the arms; so, in the final accounting, neither must one when breathing. It must be automatic.

But let us go a little further into the analysis of breathing, for that is the foundation of the entire art of singing. In normal inhalation all the ribs expand, enlarging the chest cage, while at the same time the diaphragm contracts, moving downward and slightly distending the abdomen. In normal exhalation the entire thoracic or chest cage diminishes somewhat while the diaphragm regulates and is pressed upward by abdominal and lumbar muscles. In the former case it is an active organ; in the latter a passive one.

The breath clutch, which is produced (namely by the abdominal muscles) plus the action of the lower intercostals and the diaphragm for muscular regulation, gives a sympathetic control over everything, and logically is the only natural way for harmonizing breath.

And what does all this mean? It means the harmonizing of two apparently opposing forces—pressure, the motor or driving force, and resistance, the resisting or controlling force. These two forces must constantly be considered in the training of the voice, for not only must both of these forces be developed, but also they must be perfectly equalized, balanced and harmonized, in order to secure a perfect condition of equal pressure and resistance upon which depends all true condition of tone.

Not only is the human voice so controlled, but also the entire universe is so constructed, for it is a law of nature, that in order to secure a condition of repose, when there are opposing forces, one force must be made to counterbalance the other.

This question of the two forces in the singing voice is so important that it cannot be over estimated, and yet to many writers and teachers, strange to say, it seems a lost or unknown truth. I therefore reiterate that these conditions must prevail in the use of the voice, and if not right,

all artistic tone production is impossible, for the machinery cannot function normally.

I was much amused, a short time ago, when talking to a man, a vocal teacher, who believed, or said he believed, in conscious muscular control of the voice. I went to my library, took out one of the authorities and read him the following: "The vocal apparatus may be influenced by seventy-four muscles and sixteen nerves. Granting to these individual and conjoint action, and assuming that they do operate also in pairs, we have a possibility of alterations in the vocal mechanism to the number of 74,682,000, and calculating the mental impulses we have 14,000,000,000. Therefore, those who insist on conscious muscular control in the production of the voice in its last analysis, hardly can have contemplated how many such conscious muscular controls are requisitioned in a single intoned syllable." The man has never mentioned voice production to me since. I am only wondering if he is trying to figure it out for himself.

Thousands of exercises have been written for the voice. I wandered, aimlessly, through dozens of books of them myself. I do not suppose that they did me any harm, but I know now that most of them were not constructive, and I consider an exercise that is not constructive as an absolute waste of time. It is only the few with definite purpose and procedure that produce results. They must be fundamental and adaptable to every phase of voice development. The page or two of exercises with which Maestro Porpora was said to have sent forth his pupil Farinelli, the world's greatest singer, has been found to be a myth, but the story is perfectly logical. The old way of vocalizing for months and months with vowels, only to find throat interferences the moment consonants were added, was, to say the least, most discouraging. The consonant is the "lead out" for the vowel and is of vital importance. Therefore, why wait to use it? The answer is: Most of the modern men do not wait. They use syllable forms at once with quicker—yes, and better—results than the other way. By the use of syllables one begins, at once, to train the small muscles of the lips and tongue, to make them flexible, to gain spontaneity, to create reinforced and to learn to articulate. The use of consonants and vowels that are formed in the forward part of the mouth also stimulates the impression of having the voice forward, and absolute vowel forms clearly enunciated are a major means of reinforcement. "Correct vowel formation compels accurate throat adjustment; and proper throat adjustment always means perfect freedom of voice."

As I have said before, no one can build anything to any great height without a good foundation, and the foundation of all singers must be a fine technic. You can point to very few singers in the profession that have attained to any eminence at all who have not had a fine technic, and those few who have attained distinction have been men and women of wonderful interpretative powers and great magnetic personalities. Naturally, technic is only the foundation of the art, but the development of the aesthetic side, the power to interpret through personality, can only be safely accomplished after the technical side has become subservient to the will.

How often one hears of a young singer hailed as a coming star, only to find that in a few short years she has fallen from the skies, unquestionably owing to lack of technic—working the voice until hard effort has taken away its elasticity and diminished its beauty. The approval of the public is something to fear—it acclaims with great enthusiasm and condemns with equal force the moment the flower begins to fade. Therefore, all singers should bear in mind that, if they would enjoy a long singing career, they must have the necessary technic and live for their voices. Mme. Sembrich, the greatest living lyric soprano since Patti, made her debut in New York with good success, but she must have realized that she lacked that something necessary for a great artist, for after a single season she returned to Europe and studied for a number of years before singing again in public. When she did reappear she was a sensation. This should be a lesson to any young singer not to be in a hurry to get before the public.

In these days of advanced science one would almost think, after reading many of the books on voice culture, that singing was not a normal function, but one that could only be acquired with a wonderful knowledge of anatomy, how all the muscles connected with the vocal apparatus work, the nerves that govern them, the tension necessary to produce a given tone, the amount of breath required to start the vocal bands vibrating, etc., and ad lib. However this is not true! The fact remains that the voice is an automatic instrument and that there are simple physical laws which govern its action and, furthermore, the nearer one comes to what is normal, the nearer one is to fine art. In other words, it is useless to try to learn singing by studying anatomy. "The Physiological school of singing never made a singer and never will."

I do not mean to be understood as considering the physiological knowledge I have mentioned as not necessary to the vocal teacher. I consider it as absolutely essential, and I know of no profession that I would like to see licensed as much as that of the voice teacher where the applicant would be obliged to answer and demonstrate on himself, before a board of competent medical judges, his knowledge of all physical action connected with the production of the voice. In this way many a beautiful voice would be saved and standardization of tone would be nearer realization.

We hear a good deal about standardization of tone nowadays, and in my opinion it is a decidedly pertinent question. Many people say that it is impossible, but that is not true. Standardization of tone is possible, for it has nothing, whatsoever, to do with character, quality or interpretation. It is solely a question of how to control the instrument, how to avoid all strain, effort and physical contortion, which are the conditions which interfere with freedom of tone emission. Of course you will find one person with a freer throat than another. This will always be so, but when the great majority of a teacher's pupils sing with free tone emission, never forgetting that this has nothing whatsoever to do with quality or interpretation, you may be sure that that teacher's system is based upon a true fundamental principle, that his knowledge of anatomy is correct, and that he has the keen ear and the necessary analytical mind to produce the same results in each pupil. You may hear a student of a given teacher sing, perhaps, with a beautiful tone production, but that does not necessarily prove that the teacher is responsible for the entire result; the Lord is more bountiful to one than to another. You find comparative freedom of throat in one person and the opposite in an-



Frederick Hunter
TENOR

"Uses his exquisite voice as a perfected medium of expression which enables him to sway the multitude to his mood."
—Louisville Times.

Management HAENSEL & JONES, Aeolian Hall, New York

MINETTE HIRST'S

SONGS

"The Quest"
"The Little Maid of Italy"
"What Is Life"
"Till Daylight Peeps"

"A Little Drab Wren"
"Sylvia Divine"
"I See You Everywhere"
"Non Loin D'Ici"

Endorsed and featured by

Geraldine Farrar
Ida Geer Weller
Orville Harrold

Giuseppe De Luca
Alma Clayburgh
Rafaelo Diaz

Per Nielsen

other. The construction of the head and throat in all persons differs, and therefore the quality, perforce, is different, but freedom of the machinery should be the same.

Voice production can only be acquired through two things, i. e. sounds and sensations. It is how it feels in your chest, mouth and head cavities, and how it sounds in your ears, that finally decides the question of a well produced tone, and nobody can teach another with authority, who does not know the sensation himself and the physical laws that govern its control.

Every tone must have both head and chest resonance, but the tone is neither in the head nor in the chest. What one feels is resonance.

Artistic tone depends upon a correct adjustment at, or of, the organ of sound, the larynx.

The old masters of the seventeenth and eighteenth centuries used what they called a one-position scale, which means one unvarying position of the larynx, poised and balanced upon the breath column which is controlled by scientific opposition, as I have stated before, of expiratory and inspiratory muscles. The adjustment must be normal and automatic and never by or through any muscular effort.

This makes possible what the old masters called "The Voce di mista" or mixed voice, a term now obsolete, but which, a hundred years ago, was in the mouth of all singers and teachers. This term was used to describe a mixed resonance. The word "mixed" did not apply to the tone, as propounded by many of the modern teachers, but to the combination of head and chest resonance. The word does not convey the exact meaning, as a tone so produced is fundamental, not mixed in the sense of being alloyed.

There can be no doubt that the key to all good voice production lies in the power to control the breath automatically so that the larynx retains its normal position throughout the entire compass of the voice, the vocal bands have their natural play, and all muscles the necessary elasticity. These conditions are absolutely vital to a perfect tone.

Ever since the days of Porpora, the greatest singing teacher of the seventeenth century, teachers have insisted: "Sing through the nose, sing through the mask of the face!" etc., but is there wisdom in this advice? Is it not a question of trying to cure a result, not trying to cure the cause? After all, it is the cause of a defect that must be remedied, and the cause of a poor tone does not lie in the mask of the face. We sing because certain things happen, not because we try to make them happen. In other words, the voice must be allowed to sing, not forced to sing.

The old masters may not have had the scientific knowledge that we have today—it is doubtful if they had—but the so-called scientific singing school of modern times has been developed by scientists, not by singers. To my mind, this is reason enough why the singer of the seventeenth and eighteenth centuries was vastly the superior of the singer of today.

The old Italian masters knew certain developing movements of voice; their methods were often empirical rather than synthetic, but they did, nevertheless, produce voices of wonderful beauty, of marvelous compass, evenness of scale and remarkable agility. In fact, history proves that the singing schools of the seventeenth century made a landmark in the history of musical art, for they produced such singers as Farinelli, Caffarelli, Cuzzoni, Faustina, Malibran, Grisi, Mario, Burini, Tamburini, Lablache and others of that generation. However, history fails to inform us how many failures the old masters were accountable for, but one thing we know, "All art must have its origin in the soul," and those old singers and masters who have gone down in history as great, had that something which had its origin in the soul, something that is given but to the few—the super-men and women.

You may say that it is not difficult to make a singer of a Caruso—no, it is not! As Sir Edwin Arnold says, in his "Light of Asia," "That which shall be, will" and this certainly applies to Caruso, as far as the singer was concerned. But Caruso belonged to the super-men. If we were obliged to rely solely upon the giants for the advancement of song-art, we would miss much that was beautiful, not to speak of having a progress that would equal that of the proverbial snail. In other words, artists are not born; they form themselves by long preparation. A fine voice may be a divine gift, but, in the majority of cases, it is the thorough cultivation of moderately good material.

Few people consider what a great responsibility the vocal teacher has, and I am sorry to say, that there are many who do not seem to realize it themselves—that if the basic laws of voice production are not understood and adhered to, the result may be the permanent injury to a voice, to happiness, and even to health itself.

Voice development is naturally a slow process, one that demands a great deal of patience and great perseverance, and teachers and students make a great mistake in trying to advance it too rapidly. It is a very difficult task to hold back a truly musical person, one who intuitively loves the great works of the masters. But, as I have said before, there is no short cut in art. If the student be allowed to try and spell words of four syllables before he has learned the alphabet, he is sure to come to grief.

It is only the students and singers of the highest type who really thoroughly estimate their own shortcomings. Therefore remember this: Success, of course, affects character—it develops some and dwarfs others—where success is a stimulant, there is constant artistic growth. So try to avoid holding any false notions about yourself, for the simple reason that such a view-point brings a wrong perspective which will ultimately prove injurious to ability!

Baylor College to Hear Salvi

The Three Arts Club at Baylor College has secured Alberto Salvi, harpist, for a recital on January 6. The Three Arts Club, the membership of which is restricted to students of music, art, and expression, is fostering a loan fund from which talented and deserving girls may receive financial assistance toward continuing either of the aforementioned arts in Baylor College. The entire proceeds realized from the Salvi concert will become a part of the Three Arts Club Loan Fund.

Mills Chosen by C. S. Church

Walter Mills, baritone, has been chosen as soloist for the First Church of Christ, Scientist, Bronxville, N. Y. The excellent singing of this young baritone, his fine appearance and style, has resulted in this selection.

PARIS FORMS A NEW ORGANIZATION FOR THE PROTECTION OF ARTISTS AT CHARITY CONCERTS

All Requests to Donate Services for the Cause of a Charity Are to Be Turned Over to the Secretary of the New Society and Each Case Will Be Investigated—Charity Organization Is to Be Made the Beneficiary and Not the Promoters, the Theater Owners or the Printers—The New Ibanez Work—About Violinists—The New Concert Series—The Tax on Pianos

Paris, November 29, 1921.—Under the auspices of some of the most prominent members of the musical and theatrical world of the French capital an association is being formed to protect the artists from the unscrupulous or ignorant organizers of charity concerts. If the association is successful it hopes to create branches in every important art center of the world. Members of the association are requested to turn over every request they receive to donate their services for the cause of charity to the secretary of the association, who will investigate each case thoroughly and advise its acceptance or refusal.

I had the opportunity of speaking to one of the organizers, who, by the way, is not an artist by profession, but a well known amateur. I told him that the subject is of great interests to the artists in America because they are of course also constantly asked to donate their services for charity. He said: "There are more benefit performances given in Paris than in any other city in the world. From the orphans and widows of the great war to the cloak-room women of the theater, everybody has his benefit performance and the artist is often practically blackmailed into giving his or her services. And as a rule those for whom the benefit is given receive very little and often nothing. I know of

one case where the gross receipts amounted to 42,000 francs and the charity organization received less than 2,000, considerably less than the cachet of one of the artists who donated her services. Twenty-five percent, or 10,500 was paid for the hall, 10 per cent. was paid as "poor tax" and the balance went for posters, circulars and management expenses. Our first rule will be that no artist shall donate his or her services for any charity concert or performance where the rental of the hall or theater is not donated. We will also insist that for charity concerts the printer should make a reduction of 10 to 15 per cent. of his printing bill for posters and circulars. And we will tell the promoters of the charity performance how much money they may spend for organizing and managing the performance. We will try to make the charity organization the beneficiary and not the promoters or the theater owners or the printers."

THE NEW IBANEZ-HUE WORK

Music lovers are looking forward with great interest to the forthcoming production of the lyric drama, "Dans l'Ombre de la Cathédrale." The libretto is taken from the book of the popular Spanish author, Blas Ibanez, and

(Continued on page 12)

Season 1921-22

THE Cincinnati Symphony Orchestra

EUGENE YSAYE, *Conductor*

The Cincinnati Orchestra is meeting with more Success this season both at home and abroad than ever before in its history.

Twenty Concerts given in Fourteen Cities on tour were attended by 43,754 persons whose great enthusiasm was a sincere tribute to this famous organization and its distinguished conductor.

In Milwaukee under the auspices of the Wisconsin Teachers Association the orchestra played to an audience of 7,300, including teachers from all parts of the state, who gave Ysaye and his men a veritable Ovation.

The orchestra will make two Southern tours, one in January and another in March. Will make a tour in New York state early in March.

A. F. THIELE, *Manager*

No. 12 Times-Star Building,

Cincinnati, Ohio

MUSICAL NEWS FROM TORONTO

Toronto, Canada, December 3, 1921.—Arthur Friedheim, pianist of the teaching staff of the Canadian Academy of Music, gave a recital in Massey Hall on December 16, where he was enthusiastically received. Friedheim's style is well known; it is not spectacular, but quiet, thoughtful, convincing. In the Beethoven sonata in A flat, op. 110, he gave a sincere performance with some lovely tonal nuances, the fugue being played with clarity and distinction. His second group consisted of well known classic compositions, as well as Rosenthal's "Butterflies" and W. O. Forsyth's concert sketch, "On the Highway." These pieces served further to disclose elegance and sweeping brilliance, and he was many times recalled. The final group was given over to Liszt, the pieces being "The Bells of Geneva" and the famous six Paganini studies. Here Friedheim showed his conserved resources with brilliance and power, the "Campanello," "Arpeggio," and "Variations" being on a very high plane of piano virtuosity. To a rousing encore he gave a striking performance of the second rhapsody.

"The Savoyards," an operatic assembly directed by George and Reginald Stewart, have been playing Panquette's "Chimes of Normany" for a week at the Princess Theater, to fair business. The work, always a favorite and with much charm to recommend it, was effectively presented. The chorus was made up of fresh voices. Reginald Stewart conducts well and brought out the best in the score. Ada Cowlishaw took the part of Germaine. She has a voice of refined quality, elastic and well in tune. Serpolette was impersonated with naturalness by Elsie Disney and she sang with a certain charming abandon. Some good acting was done by A. J. Roustance as the Bailie, and some excellent singing was offered by Edmund Capps and George Aldcroft. Elwood Genoa was good as the Miser, and W. R. Curry was funny and droll in the role of factotum. The productions of Messrs. Stewart are well balanced and one may always expect a performance of merit.

Several young singers of promise were heard in a recital by Sig. Vegara recently, with Ethel Sharp, a piano pupil of Mme. Vegara, assisting. The audience was large and appreciative.

Madame Lugrin-Fahey, assisted by Luigi von Kunits, violinist, was heard in a song recital in Massey Hall November 24, and she achieved a success. Her voice is rich and of wide range. Her program was admirable, and revealed her accomplishments. She was greeted with applause. Von Kunits played with fine distinction. His style is singularly effective and his tone at all times pure.

Harold Bauer, pianist, and Carolina Lazzari, contralto, gave a combined recital in Massey Hall last week when each was given a rousing reception. Mr. Bauer gave individuality to all of his numbers. Lazzari sang, with all her warm emotional charm, two arias, "Noble Signor" from "Les Huguenots" and "Arnous Vieux" from "Samson and Delila," as well as several songs. Each received recalls.

Bertha May Crawford, the Canadian coloratura soprano, sang a few selections before the Toronto Women's Musical Club on December 1. The delightful charm of her singing was received with approval.

December 3, Harvey Robb and Carlos Buhler were heard in a recital for two pianos when Franck's "Chorale," Ravel's "Fairy Tales," Debussy's "The Court of Lillies," Dvorak's "Slavonic Dance" and a suite by Rachmaninoff were brilliantly produced. The two performers play well together, and each is provided with efficient technic. A large audience was present, which showed its appreciation.

The first of a number of chamber music concerts by the Academy String Quartet was also given last evening. On this occasion the co-operation of Vera Barstow, American violinist, and former pupil of Von Kunits, not only added significance to the occasion, but also enabled the players to produce two quintets rarely heard in Toronto, namely: Mozart's quintet in C major and Mendelssohn's in B flat. These works were played in sympathetic fashion and with distinction. Miss Barstow also appeared as soloist, playing a Spanish dance by Granados-Kreisler, Saint-Saens' "Rondo

Capriccioso," and the Chopin-Sarasate nocturne in E flat. She has vim and dash and her tone is clearly and musically enunciated. W. O. F.

Mme. Arimondi Speaks on American Art and Talent

The following is a part of Mme. Arimondi's speech at one of her recent gatherings of pupils at her studio:

"It is not my intention today to go deeply into my subject, but I wish to say a few words only about the great possibilities of the future development of American art and talents. Here, in our studios, we have found and are continually finding beautiful voices, great musical talents and wonderful eagerness to learn. However, these qualities in the American student are indeed like hidden charms. To discover and develop these is my joy and lifework, for I find always that with my own enthusiasm, coupled with the knowledge of my subject, of which I am the fortunate possessor, I am able to draw out these talents like a magnet, and to make bloom in full glory the budding genius.

"It may be the overwrought condition of the American strenuous life, it may be due to the continual disharmony of vicious sounds of the American business life, for instance the noises made by elevated street cars, taxi cabs, telephones, elevators, bad gramophones, etc., it may be partly due to that remnant of Anglo-Saxon inheritance—self-consciousness; it may be due to the lack of interest and understanding of those nearest and usually dearest, such as father, mother, husband, as the case may be. At any rate, the result is that the pupil is rarely, if ever, himself. In consequence we find the student so often mechanical at first, bearing in mind only the theoretical side of everything and believing that the voice, that beautiful gift from God, can be perfected quickly or perhaps 'made to order,' just like a mechanical instrument. Well, the voice is an instrument, but it is a human instrument, and as such can only be played with brain and soul, two abstract things, which we can neither see nor touch. Brains, soul, voice, time, and hard study realize the ideal of all that is beautiful and satisfying in art, and it is this goal toward which we are striving.

"I want to quote here something pertinent to my subject that I read in a newspaper recently: 'Every Italian is a born singer, as every Frenchman is a born cook. Long before anybody bothers to tell him that singing is an art, he just opens his mouth—and his throat—and emits pleasant sounds. He sings when he is happy, when he is sad and when there is nothing else to do. While he is still an infant in the arms of his mother he is taken to the opera. It is not unusual to hear him between acts. Very rarely does he disturb the performance. By the time he is old enough to dodge automobiles he is thinking of the parts he wants to till. He becomes a critic and is ready to battle for his views. It is then that he begins to absorb technic, which is another word for method.'

"At the next meeting I shall go a little more extensively into my subject and I shall have something to say regarding the production and training of an artist.

"Although it has been only four years since Mr. Arimondi and I have opened our studios here in Chicago, it is really too short a time to present finished pupils, but I have the courage to let you hear today a few of our pupils who have worked with us not more than two or three years, and this is to show you the way we are teaching (and I hope you will like it), and the progress the pupils are making under our guidance.

"Before closing, I want to tell you how much Mr. Arimondi and I love this country and that we are to become citizens within a few weeks; also how much we particularly love Chicago. I can not better voice my sentiments than by quoting you the following lines:

A city like this you never can find.
It appeals to the heart, it appeals to the mind.
Chicago.
Long may you live,
To your people be true.
And if there's a city I love, it is you,
Chicago.

Telmányi Plays at Westminster College

On the evening of November 30 music lovers of New Wilmington, Pa., enjoyed an exceptionally fine recital given by Emil Telmányi, the Hungarian violinist. He played in the chapel of Westminster College, and made such an excellent impression that the recital was voted one of the best given there, notwithstanding the fact that through the efforts of Per Nielsen, director of the music department at the college, many other artists of the first rank have been heard there during the past few seasons. Telmányi was assisted at the piano by Sandor Vas, and according to the New Wilmington Globe it was as near a perfect concert as it is possible for two human beings to give. The critic of the same paper further stated that the violinist had fire and an impeccable phrase sense, with a quality of poetry and repression that fused all his numbers into living things. He also had nothing but the highest praise for the artistic accompaniments of Sandor Vas. The Westminster Holcad was equally enthusiastic in paying tribute to the art of Telmányi, stating that his program made his listeners feel themselves in the presence of a great and soul stirring artist. Another comment by the reporter for the Holcad was to the effect that the violinist handled his beautiful instrument in a masterly manner. The criticism in the New Wilmington Globe wound up by stating: "The music department of the College, under the direction of Per Nielsen, is to be thanked for bringing these two splendid performers here."

Ralph Leopold Charms Audience of 2500

Ralph Leopold, American pianist, played before an audience of 2,500 on Sunday evening, December 4, at the De Witt Clinton auditorium, New York. His program numbers included "Sonnetto del Petrarca," in E major, Liszt; rhapsody, op. 11, No. 3, Dohnanyi; prelude, op. 23, No. 6, E flat major, Rachmaninoff; "Papillon," Olsen, and "Viennese Dance," Friedman-Gaertner.

Mr. Leopold was received with thunderous applause which bordered on an ovation. After the piano was closed the applause was still so pronounced that it was twice reopened for additional numbers; among his encores were "Etude Heroique," Leschetizky; "Humoresque," Rachmaninoff; "Orientale," Amani, and Percy Grainger's "One More Day, My John."

Sametini's New York Recital January 11

Leon Sametini, the Dutch violinist, who gives a New York recital at the Town Hall on the evening of January 11, was born at Rotterdam, and made his professional debut at the age of twelve as soloist under the baton of Mengelberg. At the age of fifteen he became a protegee of the Queen, who presented him with a violin and sent him to Prague, where in a year he graduated from the Conservatory. In England, later, he made his first appearance in a joint concert with Melba. His first American appearance was made with the Chicago Symphony Orchestra, after which he played with the Cincinnati and Minneapolis orchestras.

Alma Beck Mendelssohn Club Soloist

One of the outstanding delights of the concert of the New York Mendelssohn Glee Club, recently held at the Hotel Astor, was Alma Beck's singing of a group of songs that included two Samoan love songs, by Sickles, and Henschel's "Gondolieri," which she sang with Grace Kerns. Both offerings were enthusiastically received, and the artists were forced to respond with encores.

Schnabel to Debut with Three Sonatas

Artur Schnabel, the Viennese pianist, will make his American debut on Sunday afternoon (Christmas Day), December 25, in Carnegie Hall. His program for the first appearance will be limited to three numbers, the fantasia of Schumann, the sonata in B major of Schubert, and the sonata in F minor of Brahms.

One of the Few Recitals This Season in New York [Gaining Favorable Recognition From the Critics]

Marie Stapleton-Murray

SOPRANO

Marie Stapleton-Murray, soprano, revealed a voice of agreeable quality, considerable knowledge of the art of song, and interpretative intelligence in a program of songs by German, French and American composers.
—New York Tribune, December 8.

At the Town Hall in the afternoon Marie Stapleton-Murray, soprano, sang an alliterative program that included Beethoven, Berlioz, Bishop and Brahms, Faure and Ferrari, Russell and Rummell; also Strauss. Her natural voice is good in quality.
—The World, December 8.

Marie Stapleton-Murray showed experience as a routined singer. Her audience enjoyed her performance.
—New York Herald, December 8.

A friendly audience of good size welcomed Marie Stapleton-Murray at the Town Hall yesterday afternoon. Gifted with a soprano voice of unusual beauty and flexibility, she gave pleasing utterance to Mozart's "Porgi amor," invested Beethoven's "Busslied" with good quality and significance; sang Berlioz's "L'Absence" with dramatic eloquence and Bishop's "Should He Upbraid" with suavity and charm.
—The New York American, December 8.

Marie Stapleton-Murray, a soprano of flute-like

pianissimos which she sings precisely on pitch and not too insistently, appeared at the Town Hall yesterday afternoon in a program artistically proportioned to varied languages, periods and styles. Her lighter voice suited well two Strauss songs, equally well played for her by Imogen Peay, while a pianissimo softened the most curious "Guitares" by the Parisian Grovlez, now Chicago's guest, and the new Ferrari's "Sommell." There were English pieces from a Bishop air to lyrics of Russell, Hageman and Rummell.
—New York Times, December 8.

There is a clear beauty about Marie Stapleton-Murray's voice. She sang a program yesterday afternoon in Town Hall that included some of the best of song literature.—Evening Mail, December 8.

Marie Stapleton-Murray, soprano, gave a song recital which pleased a friendly audience.
—The Globe and Commercial Advertiser, December 8.

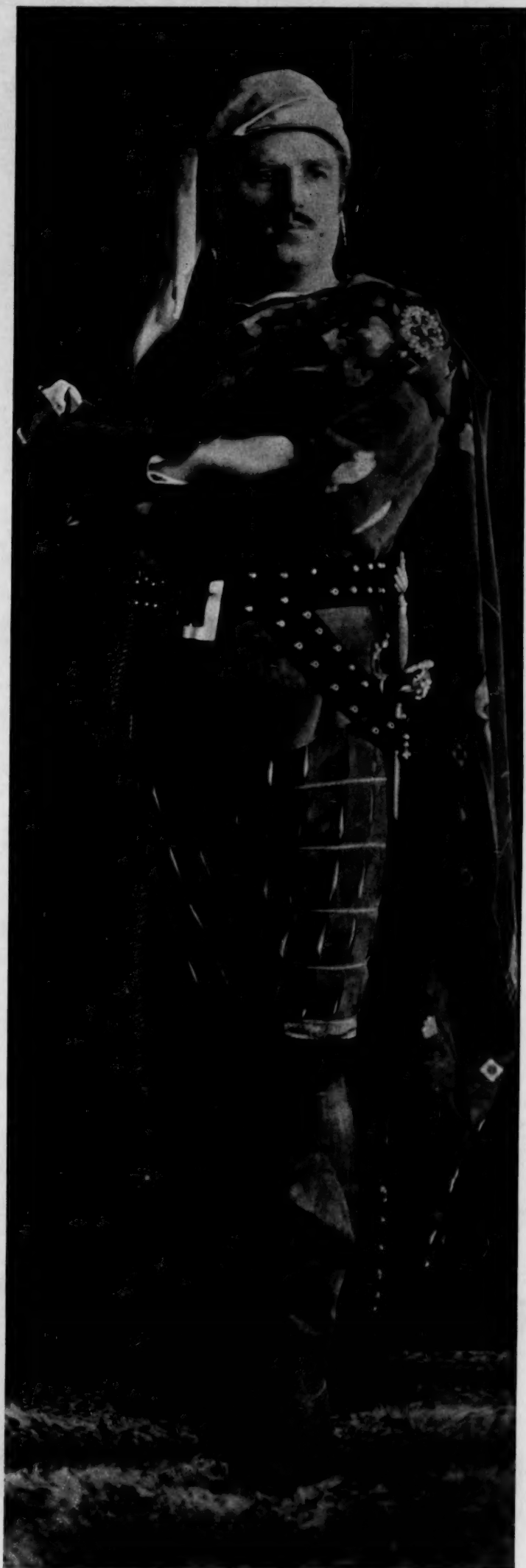
A song recital by Marie Stapleton-Murray, soprano, in the Town Hall yesterday afternoon gave opportunity for strong, clear singing in the best style. Her Mozart and Beethoven were intelligently interpreted, quite vigorously and with a good deal of appropriateness.
—The Sun, December 8.



Photo by Mishkin, N. Y.

Personal Representative: WALLACE MACK, 476 West 144th Street

New York



GIOVANNI MARTINELLI

In the Title Role of

ERNANI

Revived after an absence
of eighteen years

By the
Metropolitan Opera Company



Management:
METROPOLITAN MUSICAL BUREAU
Aeolian Hall, New York

Personal Representative:
ERNEST HENKEL
1440 Broadway, New York

MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN
Director of Music in the Public Schools of New York City

THE MEMORY CONTEST

What Has Been Accomplished and the Real Value of the Work When Properly Managed

In every school system there are teachers who believe in contests, and those who are opposed to any activity which requires competition, basing their opinion on the fact that so-called friendly competition frequently resolves itself into intensive coaching, in order that some talented pupil or pupils might win the contest.

Whatever may be the united or divided opinion of teachers in this respect, we are firmly of the opinion that music memory contests are powerful in the direction of doing real constructive work in music with school children. Apart from the musical value of the contest, it awakens the interest of the parents and the community, and inspires the pupils to real competition enthusiasm.

WHAT IT DID FOR NEW YORK CITY

In many parts of our larger cities the school conditions are not altogether optimistic. Dealing with an alien population, over crowded school buildings, and many other disturbing elements, all of which have had their evil effects on school music, have left the trace of neglect on the subject, almost to the point of elimination in some quarters.

During the spring term, over three-hundred thousand grammar school children were actively engaged in the contest, and apart from the keen enjoyment of the pastime, they were acquiring a musical repertory which will remain with them for years to come.

The delightful influence of this work was keenly felt, because in the fall term when the new Course of Study was written, lessons in music appreciation became a part of the required school work, a condition which did not exist prior to the establishment of the Music Memory idea.

HOW THE IDEA STARTED

It is not essential to know who started the idea of the contest within the schools, but it is only fair to give recognition to the National Bureau for the Advancement of Music, for the fine spirit of cooperation which this bureau has always shown in helping schools and communities. For the benefit of those who have not observed a contest of this kind we quote from the Music Memory Bulletin, issued by the National Bureau for the Advancement of Music.

SCOPE AND PLAN

"The participants in the contest may be the children of one family or neighborhood, the pupils of the upper grades of one or more schools, or, as is usually the case, all the school children of suitable age in the city or town. In fact, this is the way it should be handled everywhere. The grades usually included are the sixth, seventh and eighth of the elementary school, and often also the high school, either separately or in conjunction with the grammar grades.

"The contest involves a period of preparation lasting from six to twelve weeks, during which time the participants are given opportunity to hear as often as possible all the numbers on a selected list of fifty to seventy-five standard compositions.

"At the end of the announced period the competing children are required to identify by name and composer a certain number of the original list published at the beginning of the contest. Those who make the best showing are given prizes.

"The Music Memory Contest is spreading rapidly throughout the country. At the time of publication of this booklet it has already been introduced in nearly 200 cities, many of which have held it several years in succession. In a few cases it has been conducted on a county-wide scale. It is finding so much favor because it teaches children to know the delights of music, according to the established principles of pedagogy. A variety of material is used in cultivating the musical tastes through this contest, interest is added by the competitive element, and mental drill is provided by frequent repetitions of the music during the weeks of preparation.

ORGANIZATION—EXTENT OF COOPERATION

"The best organized contests are those which enlist the cooperation not only of the school authorities, but also of local forces outside the schools interested in the cultural advancement of the community. Such cooperation tends to make the contest a real community affair, benefiting adults

as well as children, and winning from all deeper recognition of the importance of music and of music work in schools.

"These cooperating forces are usually women's clubs, musical societies, civic bodies, chambers of commerce, the local press and the music trade."

The idea of prize giving which offends some people, is frequently the means of establishing the most cordial relations of the schools with prominent citizens, Boards of Trade, the press, etc. Any influence which brings about this cooperation is a good influence for the schools, and should be encouraged to the fullest extent.

Narberth Choral Society Gives Concert

On November 8, the Narberth Choral Society, under the baton of Clarence C. Nice, illustrated the heretofore latent possibilities and the talent of Main Line vocalists in a pleasing and varied program at the Metropolitan Opera House for the benefit of the Holiday House. This chorus is an excellent one, and most of the credit for its tone, refinement, fluency of utterance and rapid progress is due to Professor Nice, whose untiring efforts, magnetism and personality inspire his singers to their utmost musical capabilities. Professor Nice is a teacher of voice, with studios in Philadelphia and New York, and also conducts other chorals and club choruses.

Lucy March, of New York, was the soprano soloist, and pleased her audience with the "Shadow Dance" from "Dinorah" and several other numbers. Master John Richardson, the fifteen-year-old violinist of Philadelphia, played some difficult selections, including the "Gipsy Serenade" by Valdez, the last movement from the Tchaikowsky concerto, Couperin's "Aubade Provencale," etc.

The Victor Orchestra accompanied the chorus in its usual inimitable fashion, Earl Beatty furnishing sympathetic support at the piano. Mr. Beatty also accompanied Master Richardson faultlessly and with a quality of tone that was far above the average. The Narberth Choral Society is to be congratulated upon having Mr. Beatty as its regular accompanist. Mrs. Harold Chase accompanied Miss Marsh in her usual brilliant manner.

There were about 100 voices in the chorus, and the balance of the tone was especially fine. Perhaps the contralto portion could be reinforced slightly. The basses and tenors had a good quality, while the soprano tone was exceptionally clear, resonant and pleasing.

The Narberth Choral Society appeared at Atlantic City last June, when it opened the musical season on the Steel Pier, accompanied by the Leman Symphony Orchestra.

Illingworth Sings in Cleveland

Cleveland, Ohio, November 30, 1921.—Last night, at the Engineers' Hall, the Australian baritone, Nelson Illingworth, was heard for the first time in this city. And in hearing him the audience heard an interpretative artist whose concepts and use of English were in the highest degree instructive to those who labor under the hallucination that the English language is ill adapted to a successful vocalization. So far as personal experience goes there has been no such vivid portrayal of understandable song texts since the days of Max Heinrich and the visitation of Wullner.

Mr. Illingworth is plainly of extraordinary sensitive temperament. He reacts to mood and emotion of his lyrics with swift and sure perception. His interpretation of such songs as Schubert's "Atlas," Loewe's "Erkling" and "Edward," Grieg's "Swan" and Schumann's "Two Grenadiers" reached heights of great dramatic intensity. The audience applauded him with great cordiality.

K. L.

Ethelynde Smith Entertained on Tour

Ethelynde Smith's coast to coast tour has been a most successful one, both in regard to her recital appearances and in the manner in which she has been entertained everywhere. On November 23, when Miss Smith was in Los Angeles, she was the guest of honor at a musicale given by the Wa-Wan Club, an organization of 800 women musicians.

During the soprano's two weeks' stay in Long Beach, Cal., she had a delightful time motoring, attending parties, musicales, luncheons, dinners, etc. Gertrude Ross, the composer, entertained Miss Smith on three different occasions. On December 4 the singer appeared at Grauman's Million Dollar Theater in Los Angeles, and according to the dailies she scored a decided success, the Times of that city stating that Miss Smith made a fine impression with her clear-toned soprano. Guy Price, critic of the Herald, said that Miss Smith's clear, sparkling soprano voice won her many friends in a brilliant performance of "Depuis le Jour," from Charpentier's "Louise," and in a group of arch and dainty songs sung engagingly in English. Miss Smith also sang "The Little Damozel," by Novello, and "The Cuckoo," by Lehmann, to which she added as an encore the last mentioned composer's "Good Morning, Brother Sunshine."

PARIS

(Continued from page 9)

the music is by Georges Hue. The work is already in rehearsal at the Opéra-Comique, and Director Carre expects the presence of the celebrated author at the premiere that is to take place before Christmas.

ABOUT VIOLINISTS

Albert Spalding, the American violinist, is announced for two recitals at the Salle Gaveau, December 3 and 10. Mr. Spalding has a big following in Paris and I expect to see the Hall filled to its capacity for both of his concerts.

Mischa Elman, the Russian violinist, is to appear with the Societe des Concerts du Conservatoire, at the Theatre Mogador, on Saturday afternoon, December 10.

Jaques Thibaud, the French violinist, was the soloist at the third Koussevitzky concert at the Opera, Thursday evening, November 24. He played the Beethoven concerto admirably.

CALVE OFF TO AMERICA

The members of the American Women's Club hope that the reception to be given to Mme. Emma Calve on her arrival in the United States will be as warm and enthusiastic as the "send off" they gave her here last Sunday, November 27. Mme. Calve sang several numbers. She looked beautiful and her voice was as lovely as ever. Mme. Calve is taking with her to America the manuscript of her "Memoirs" with the view of making arrangements with an American publisher for its publication.

A NEW CONCERT SERIES

The first of a series of concerts, called "Les Nouveaux Concerts," took place at the Hotel Continental last Friday evening, November 25. These concerts, managed by the concert agency, "Musica," are fashioned after our hotel musicales. They are to take place every other Friday during the months of December, January and February. Judging from the first concert and from the subscription announcement, they will be considerably inferior to the standard set for such concerts by our American managers. Mme. Beritza was the star of the concert.

THE TAX ON PIANOS

There is bitter protest of musicians of France against the ruling of the government to tax pianos. Everybody who owns or rents a piano must pay a tax and only those who can prove that the piano is their "tool of trade" (instrument de travail) will be exempt. Of course the musicians are enraged because to prove that their piano is their "tool" they must file a petition to the Prefet which must bear a two franc stamp and they consider that this stamp in itself is already an imposed tax.

THEODORE BAUER.

Fowlston's Eighty-eighth "Messiah" Date

When Edgar Fowlston sang "The Messiah" with the Brooklyn Oratorio Society on December 12, it marked his eighty-eighth appearance in that oratorio. According to the Brooklyn Eagle, Mr. Fowlston carried out the famous "Messiah" recitatives and solos, beginning with the tenor "Comfort Ye My People" and later including "Thou Shalt Break Them," with distinction. It was the opinion of the critic of the Brooklyn Standard-Union that Mr. Fowlston sang with good voice, true to pitch, and that his interpretation was rich in musicianly expression.

Prokofieff's Suite Heard in Paris

Serge Prokofieff's "Scythian Suite" was performed with much success on November 24 at the Opera in Paris. This work will be played later in the season by the New York Symphony Orchestra.



DUDLEY BUCK
50 West 67th St.
NEW YORK
Columbus 4984

DUDLEY BUCK and WHITNEY TEW

PRESENT

A REVERSION in VOCAL TECHNICAL PRINCIPLES. The ANTI-THESIS of the theory that voice is directed or made solely in the "masque" of the face. All tone must have resonance in both head and chest, but artistic tone depends upon conditions at or of the organ of sound—THE LARYNX.

The Principle of Bel Canto

This Art of the XVII and XVIII centuries is THE ONLY NATURAL, LOGICAL and CONVINCING USE of the VOCAL MEANS.

It gives an added octave in RANGE to every pupil. An immeasurably enhanced beauty and volume of tone and an INTELLIGIBLE ARTICULATION.



WHITNEY TEW
205 West 57th St.
New York
Circle 5420



GIGLI

Leading Tenor of the
Metropolitan Opera
Company

To speak of a successor to Caruso is a sacrilege and a profanation of his memory, the violation of a tomb sacred to Italy and to the entire world.

Every artist should do his utmost to gather and preserve the artistic heritage of the Great Dead, not with the thought of vain glorious self-advancement, but with the fixed purpose of bringing about the triumph of the pure and the beautiful.

It was thus that he strove, and we, for the glory of Art, must follow his example with dignity!

(Translation of accompanying letter)

New York, Novembre 29 / 1921
Parlare del Successore di Caruso
è sacrilegio, è profanare la sua
memoria, è violare una tomba
sacra all'Italia ed al mondo
intero!

Gli sforzi degli artisti debbono
mirare, oggi, a raccogliere e conservare
l'eredità artistica del Grande Compagno,
non con vanitose esibizioni, ma con
tenace studio per il trionfo del pure
e del bello!

Egli con tutto, e noi, per la gloria dell'Arte,
dobbiamo con dignità, seguirne l'esempio!
Beniamino Gigli

ILYA SCHOLNIK SOLOIST WITH DETROIT SYMPHONY

Concertmaster with Detroit Symphony Orchestra Appears as Soloist—Maier and Pattison in Recital—Guy Filkins and Helen Schaefer Give Organ Recitals—Louise Homer at Arcadia—Guy Williams in Recital—Two National Music Conventions to Be Held

Detroit, Mich., November 25, 1921.—The third pair of subscription concerts of the Detroit Symphony Orchestra, given at Orchestra Hall, Thursday and Friday evenings, November 17 and 18, introduced Ilya Scholnik, concertmaster of the orchestra, as soloist. That he has made many friends during his four years sojourn here was evidenced by the welcome he received. He is a very satisfactory artist, possessing a warm, vibrant tone, facile technic and true intonation. He plays with intelligence and imagination also. The applause and the numerous recalls he received were a gratifying tribute to his work. When he returned to his place in the orchestra for the symphony he was again enthusiastically applauded.

The program opened with the "Prometheus" overture by Beethoven, followed by the Brahms concerto for violin and orchestra, and closed with the fifth symphony by Tchaikowsky. Mr. Gabriłowitch conducted with his usual success, the orchestra seeming especially responsive in the concerto and symphony.

MAIER AND PATTISON IN RECITAL

The second of the Thé Musicales arranged by the Detroit Concert Bureau, was given at the Hotel Statler, Tuesday afternoon, November 15, when Guy Maier and Lee Pattison were heard in one of their famous recitals for two pianos. They met with unqualified success in spite of the handicap of not having their usual instruments to play upon. There is a joyous air of youthful exuberance about their playing that gives a fillip to the senses. Then, too, they seem to have solved the problem of two-piano playing to such extent that they are almost a dual personality, alike yet unlike. Their programs not only entertain but fascinate as well.

TWO INTERESTING ORGAN RECITALS

Monday evening, November 15, Guy C. Filkins gave a recital at the Central Methodist Church, of which he is the organist. Mr. Filkins belongs to the younger set of organists and is an earnest and sincere student. His work constantly develops and broadens. His program included "Jubilant March," Faulkes; "By the Waters of Babylon," Stoughton; "Chanson D'Espoir," Meale; "Festival Toccata," Fletcher; "The Magic Harp," Meale; "Song Without Words," Nevin; "The Angelus," Shuey; "Pilgrims' Chorus," Wagner. He was assisted by the Hudson Male Quartet which sang an arrangement of Tosti's "Good Bye" and "Crossing the Bar," by Parks, winning the usual popular approval.

Tuesday evening, November 15, Helen Schaefer, A. A. O. G., organist of the First Unitarian Church, gave a recital in the church assisted by Cameron McLean, baritone and Bruno Steinke, cellist. Compositions by Cesar Franck, Charles Marie Widor, Karg-Elert, Gaston Dethier and Alfred Hollis made up the program. Mr. McLean sang a Handel recitative and aria and Mr. Steinke played "Cantabile and Scherzo," by Goltermann. Altogether the concert was a decided artistic success.

LOUISE HOMER SINGS AT ARCADIA

Tuesday evening, November 22, Louise Homer, contralto, was greeted by a capacity house at Arcadia. She was in fine voice and pleased her audience to such an extent that several numbers were repeated and there were at last three encores. Eleanor Scheib added much to the enjoyment of the evening by her sympathetic accompaniments.

GUY BEVIER WILLIAMS GIVES RECITAL

November 22, Guy Bevier Williams, head of the piano department of the Detroit Institute of Musical Art, gave a recital at Temple Beth El. Not only was his program an interesting one but also it was played in an authoritative and artistic manner. The program included: "Sonata Appassionata," Beethoven; eight études of Chopin; "Toccata," "Reflections in the Water" and "The Girl with Flaxen Hair," Debussy; "Easter Day in Seville," Albeniz; "Isolde's Love Death," Wagner-Liszt, and rhapsody, No. 12, Liszt.

TWO NATIONAL MUSICAL CONVENTIONS TO BE HELD

The seventh annual meeting of the Association of Presidents of State Music Teachers' Associations is to be held

at the Hotel Statler, Tuesday, December 27. There will be two sessions, one in the morning and the other in the afternoon. The principal topic of discussion will be high school credits for music study and the ways and means to obtain them.

December 28, 29 and 30 the National Association of Music Teachers will convene in Detroit, with headquarters at the Hotel Statler. An interesting and full program has been outlined for each day. Wednesday evening the regular banquet will be given with fine speakers and musical selections by the Orpheus Club. Thursday evening the visiting members will attend the symphony concert. Friday afternoon, instead of considering musical topics, there is planned a visit to the Ford plant. Thursday morning the session will be held in the Episcopal Cathedral. There will be an address by Canon Charles Winfred Douglas on "The Relation of Ecclesiastical Music to Ecclesiastical Architecture," and Lynwood Farnham will give an organ lecture-recital.

Numerous vital subjects are announced for discussion and ample time for discussion from the floor is promised.

J. M. S.

Philadelphia Philharmonic in Fine Concert

Leo Ornstein was the artist chosen to be soloist at the first concert of the season by the Philadelphia Society in the Academy of Music, Philadelphia, on the evening of December 4. According to the dailies, the concert was a

"Miss Peterson stands among the leading vocalists of the country by right of superlative ability. She has the kind of personality that attracts an audience, a voice of singular purity, sings with great intelligence, and knows how to choose the songs that will show her to the best advantage."—The Minneapolis Evening Tribune.



© Ira L. Hill

MAY PETERSON SOPRANO

Metropolitan Opera
Company

Concert Direction
Music League of America,
5 East 34th St., New York
Mason & Hamlin Piano Used

most successful one, the Public Ledger stating that Josef Pasternack conducted and that all the orchestral numbers were received with great applause by the audience, as they deserved to be through the excellent performance which they received. In Agnes Gordon Hogan's review of the concert she stated that over 2,000 persons availed themselves of the opportunity of hearing what is practically the Philadelphia Orchestra. She further stated that these concerts are not planned with the educational view in mind, but rather as a recreation and to supply the long-felt want of Sunday music. She wound up her report by saying that the Philadelphia season promises to be a great success. The critic of the Philadelphia Record is of the opinion that Mr. Pasternack has a genius for arranging programs suited to concerts of this nature, giving always a stimulating combination of classic and good modern music. According to the same critic, "the soloist was Leo Ornstein, whose marvelous playing literally swept the audience into an overwhelming demonstration of enthusiasm. In the D minor concerto of Rubinstein Mr. Ornstein had a medium that allowed him full expression so characteristic of his playing. It was a wonderful piece of playing and showed Ornstein at his highest and best."

St. Erik Society Holds Lucia Festival

The St. Erik Society of New York, Dr. Johannes Hoving president, held a Sancta Lucia festival in the Waldorf apartments of the Waldorf-Astoria, Tuesday evening, December 13. This is a Swedish society, and according to old Swedish custom and tradition, the Yuletide celebration begins on December 13. Sancta Lucia, who in pagan times was burned at the stake, is represented with a crown of green and burning candles in her hair. In this fashion, in Sweden, on the morning of December 13 the maid wakes up the family early in the morning, bearing a tray with coffee, and Christmas greetings and carols then begin. Prints of a wood-cut of Lucia, done in the old style by Mrs. Ingeborg Hansell, touched up in color, were given out as souvenirs.

The evening was devoted to dancing, with an intermission for a brief program and some important announcements. Greta Torpadie, soprano, dressed in a long, white robe, with green, and candles in her hair and a tray in her hands, entered as Lucia, and sang with much feeling an old Swedish Christmas carol. Greta Hoving read with beautiful interpretation two poems by the noted Swedish poet, Erik Axel Karlfeldt.

In September, 1919, the St. Erik Society announced a competition for musical composition, the results of which were announced on this evening. The judges (in Sweden) were the opera singer, John Forsell, Director Musices Hugo Alfvén, Dr. Wilhelm Stenhammar, Prof. Brov Beckman, and the composer, Ture Rangström—awarded the first prize for orchestra composition to Erik W. G. Leiden, a young man from Springfield, Mass., who wrote a Swedish rhapsody. First prize for piano composition went to J. Victor Bergquist, of Minneapolis, Minnesota. Honorable mention in this class went to Mr. Leiden also. Mr. Leiden was present to receive congratulations and a check.

Christian Science Institute Gives Oratorio

The Oratorio Society of the New York City Christian Science Institute, Augusta E. Stetson, C. S. D., principal, presented a cantata at Carnegie Hall December 14. The large chorus, pleasingly arranged with the women all in white and the men in contrasting dark grouped in the center, with festoons of green attractively decorating the stage, made a lovely sight. John Warren Erb conducted efficiently, and the chorus sang with understanding and spiritual feeling. There was good volume and clear enunciation, and they showed careful preparation. There were solos, duet and quartet numbers, and particularly pleasing were the voices of Vida Milholland, soprano; Harriet Foster and Agnes Reifsnnyder, contraltos, and J. Steel Jamison, tenor. Other solo artists contributing were Josephine J. Percy, Kitty Cheatham, Esther Wendell and Marion C. Kener, sopranos; Zoe Pearl Park, contralto; Miles Bracewell, bass. Max Olanoff played the violin and Irene Perceval, the harp. Three grand pianos placed in front of the chorus gave ample support, and were played by Ella Backus Behr, Mary Ray Pinney and Mary Ballard Bracewell. The last song, words by Mary Baker Eddy, had a musical setting by Kitty Cheatham, who sang the soprano solo with the chorus.

Harvard University Orchestra to Play Here

On the evening of December 26, a concert will be given in Carnegie Hall, New York, by the Harvard University Orchestra, Walter Piston conductor, with Helen Stanley, soprano, as the assisting soloist.

The history of this orchestra, founded under the name of Pierian Sodality, dates back to 1808 since which time it has been maintained with unflinching allegiance to its aim of the promotion of the best in orchestral music. In its early days it overcame many serious handicaps, among them the necessity of having all the instruments and music brought from Europe in slow-going sailing vessels.

In the programs given during its 114 years of existence the orchestra has kept pace with the times both as regards the amplification of the instrumental body and the character of the music given. It is said that it was the continued success of the concerts promoted by this organization that prompted the late Major Higginson to found the Boston Symphony.

Reed Miller Back from Tour

Nevada Van der Veer, contralto, and her husband, Reed Miller, tenor, have returned from a five weeks' tour of the following states: Texas, Arizona, Oklahoma, Kansas, Nebraska, Virginia and Missouri. According to all local papers, they drew big audiences to hear them sing, and their tour was more than a success from every angle.

JUAN

REYES

Chilian Pianist

"ONE OF THE BEST."
New York Globe.

Exclusive Management:

DANIEL MAYER

Aeolian Hall New York

STEINWAY PIANO

ERNESTINE SCHUMANN=HEINK

Exclusive Management HAENSEL & JONES, Aeolian Hall, New York

STEINWAY PIANO

ARTHUR LOESSER, Accompanist and Soloist

CLAIR EUGENIA SMITH

Mezzo Soprano

410 Knabe Building
New York

Luella MELUIS

COLORATURA



**Scores Great Success at Appleton (2),
Chicago (2), New York and Brooklyn Concerts**

**Receives Laudatory Comments
and Unanimous Praise**

**Unprecedented Achievement
in the History of Music
in this Country**

Oct. 11th, Recital at Appleton,
Wis.

Engaged immediately to sing
for the Wisconsin Federation
of Women's Clubs on

Oct. 12th at Lawrence Memorial
Chapel

APPLETON POST-CRESCENT
October 12, 1921

**SINGER CHARMS
OLD FRIENDS IN
SONG RECITAL**

Mme. Meluis Displays Wonderful Art in
Concert

Mme. Luella Meluis delighted an audience of Appleton friends at Lawrence Memorial chapel Tuesday evening when she appeared in her first American concert since her return from Europe. Her voice, which was always clear and colorful, has developed until it has a powerful and rounded quality which few soprano voices possess. These qualities were shown especially in the opera numbers which Mme. Meluis included in her repertoire. She sang the "Bell Song" from "Lakme" by Delibes and the "Shadow Song" from "Dinorah" by Meyerbeer in a pleasing manner.

Mme. Meluis responded gratefully to the appreciation of the audience.

APPLETON POST-CRESCENT
October 13, 1921

Mme. Meluis Scores a Triumph at the
Twenty-fifth Annual Convention,
Wisconsin Federation of
Women's Clubs

Mme. Luella Meluis, formerly Miss Luella Chilson of Appleton, who has lately returned from study in Europe, consented to sing for the club women. Mme. Meluis surpassed anything that she accomplished in her recital here on Tuesday. She sang the "Bell Song" from "Lakme," while her audience scarcely breathed. As the last clear note of her well rounded soprano voice floated out into the auditorium, a storm of applause greeted her. She was called back again and again and then sang the Swiss Echo song which she had included in her home concert.

CHICAGO EVENING AMERICAN
November 9, 1921

**LUELLA MELUIS
SCORES IN 2d
RECITAL**

BY HERMAN DEVRIES.

Mme. Luella Meluis' second recital at Orchestra Hall on Tuesday night was a brilliant repetition of her re-entry into the musical life of Chicago after her absence abroad.

It is seldom given to a critic to hear cantilena as pure, a tone as silkily smooth and caressing, a style as distinguished, legato sustained without effort; so that the andante in the Puritani aria, combining all this, was a veritable enchantment. It was singing at its more than best—perfect in its way, classic yet entirely interesting.

Then in the allegro came an exhibition of equally faultless coloratura technique, a trill as fleet as that of Heifetz runs rapid, accurate, limpid, musically lovely—cascades of delicate, charming quality.

Her second coloratura aria was the Benedict arrangement of "La Capinera," after which applause was so vehement that Mme. Meluis repeated the interpolated cadenza.

Mme. Meluis has every reason to be thoroughly gratified at her success—a success legitimate and deserved.

CHICAGO DAILY TRIBUNE
October 19, 1921

MME. MELUIS IS WELCOMED HOME

BY EDWARD C. MOORE

Back to the old home town came Luella Meluis last night. When she stepped into sight at Orchestra Hall she was a radiant, blonde vision, a stimulus and a comfort to the optic nerve, a prelude altogether out of the ordinary for a musical event.

Then she began to sing, and differences began to impinge on the consciousness. She used to have a good voice; by study and development it has become an exceptional voice, a voice that sticks in the memory.

She classifies as a coloratura, and she can perform about as many feats of fireworks with it as any coloratura on the map. Tricky high notes, agile runs, glittering trills are all one to her, and all cut with the exactness of a jeweler's engraving. But beyond that it is a voice with a head on it, a color that transforms and transfigures its former icy clarity. And she can sing like a musician.

Oct. 18th, Recital at Orchestra
Hall, Chicago.

Engaged immediately by
the Englewood Woman's
Club to give a concert on

Nov. 8th, at Orchestra Hall with Arturo Bonucci, cellist.
Engaged immediately for the North Shore Music Festival for May, 1922.

Oct. 25th, Recital at Carnegie Hall, New York.

Engaged immediately as soloist for the Mundell Choral Club of Brooklyn for

December 13th, at the Academy of Music

**Luella Meluis, Soloist with Mundell
Choral Club**

Luella Meluis, coloratura soprano, made an inevitable impression upon her listeners, who considered her voice to be individual in sweetness and bell-like quality of tone, with a certain sympathy which does not usually go with coloratura work. In the solos, "Bell Song," from "Lakme"; the incidental, "Thou Charming Bird;" "La Capinera," with flute obbligato; "Fiocca la Neve," by Cimara; "Comment disaient Ils," by Liszt, and "Serenade," by Strauss, Mme. Meluis received enthusiastic comment.—*Brooklyn Daily Eagle*, Dec. 14, 1921.

NEW YORK COMMERCIAL
**LUELLA MELUIS
PHENOMENAL SOPRANO
HEARD IN RECITAL**

BY H. Z. TORRES.

Luella Meluis, an American coloratura who has won laurels abroad, gave a recital at Carnegie Hall last evening and covered herself with glory. Mme. Meluis has a gracious presence and a voice that would shame the nightingale. It is a large, almost a dramatic voice, of great purity and tonal beauty; brilliant in its upper register, and singularly sympathetic throughout. The voice is extraordinarily flexible. The cadenzas and chromatic scale show remarkable agility, a rippling cascade of beauty. Here is an astonishing voice of the kind that comes once in a generation and which was used with intelligence and art by the singer.

The "Comment disaient Ils" of Liszt was sung with a delicacy and nuance that was consummate art. The "Bell Song" from "Lakme" won the singer an ovation. She is unquestionably the most sensational American singer in many seasons.

Soloist: North Shore Music Festival, (Opening Concert) Evanston, Ill., May 25, 1922

JULES DAIBER

Exclusive Management

Aeolian Hall, New York City

THE CHICAGO EVENING POST

TUESDAY, NOVEMBER 29, 1921.

THE RETURNING SONG BIRD



AMELITA GALLI CURCI'S return to the Auditorium stage will be coincident with the start of the mid-season assembly of patrons to whom

General Director Mary Garden is offering seats in a campaign begun yesterday. It was announced today by the Chicago Grand Opera company.

GALLI-CURCI DOLLAR MAGNET AT THE OPERA

Midseason Sale of \$10,000 Breaks Box Office Records.

Announcement today that Amelita Galli-Curci would join the singing forces of the Chicago Opera company at the opening of the midseason series, the week of Dec. 19, further spurred public interest in the five-week subscription sale inaugurated yesterday by Mary Garden, general director.

Miss Garden added that full season seat holders, and the midseason as well, will hear Galli-Curci at least once in each nightly and matinee series and possibly twice.

Yesterday's midseason sale, the first day of the innovation, brought more than \$10,000 to the box office in cash and checks, and broke all house records by many thousands of dollars. The previous record was \$4,105, made Oct. 1, at the close of the full reservation season.

A continuous line of "last five, week-ers" stood at the box office from 8:30 o'clock until 4:30, when it cleared for a moment and then caught the after-work crowd.

CHRISTMAS EVE IN PARIS

By WILLIAM C. CARL, MUS. DOC.,
Organist and Director of the Music, First Presbyterian
Church, New York City

Christmas Eve in Paris for centuries past has been a magic word. When the night arrives the boulevards are always filled with gaily decorated booths extending from the Place de la Republique to the Church of La Madeleine. Happy children in great numbers find what pleases them best at the Yuletide season, and wander from one booth to the next buying tempting articles. All Paris mingles with the throngs in brilliantly lighted thoroughfares until the time for the midnight mass. Then the churches are crowded with worshippers, offering their tribute to the Babe of Bethlehem.

The organ preludes are selected from the old Noels, many of which were arranged by Guilmant when he played at La Trinite—and there, in the organ gallery, the great master, surrounded by his pupils and friends, would play as if inspired, for Guilmant loved these old carols, and played them with a rare charm. First he would choose his fantasia on two Christmas hymns—then in succession his Noel Brabaccon, Noel Landucien, Noel Ecossais and Noel Saboly. Next the choir would sing one from Brittany, then one from Normandy, and again one from Alsace, so dear to all French hearts. It did not take many minutes for the people to catch the Christmas spirit, for everyone sings. Who in France does not know the charming Noels? No one who has attended can forget these services, for the people sing with rare enthusiasm and from the heart, producing a wonderful effect.

At St. Eustache, with Joseph Bonnet at the grand organ; Notre Dame Cathedral, with Louis Vienne; the Madeleine, with Henri Dallier; St. Sulpice, with Charles Marie Widor. The old Noels, such as "Le petit Jesus," "Le Message des Anges," "Le Sommeil de l'enfant Jesus," "Les rois Mages," "Le bel ange du ciel," are sung until the midnight hour approaches and mass begins. At its conclusion, the organ is again heard in another Noel as the people slowly leave the church to join the happy crowds in the boulevards—for is it not Christmas and a feast of great joy? Surely the French understand and appreciate the spirit of Christmas!

Gay MacLaren Substitutes for Irene Castle

Gay MacLaren, who was guest of honor at the Pleiades Club last winter on "President's Night," was entertained at the weekly Sunday night dinner on December 11. On this occasion, however, Miss MacLaren, who was a guest, had no thought of taking any part in the program until a message arrived from Irene Castle, who was to have given a program, saying that she had been called out of town. At the request of the toastmaster Miss MacLaren came to the rescue with a scene from "Enter Madam" and was given an ovation.

A personal friend of Gilda Varesi, the star of the play, said: "I was amazed at the exact reproduction of Gilda Varesi's voice. If I closed my eyes I would have believed she was on the stage."

On December 12 Miss MacLaren gave her tenth recital at Carbondale, Pa. She was heralded in the newspapers as "Everybody's Favorite," and the auditorium could not accommodate all who came to hear her. Standing room was at a premium and many were turned away. Mr. Singer, who brings the artist to Carbondale, announced that the next time he presents Miss MacLaren he will have her appear on two evenings, so that all may hear her.

Bel Canto Society Musicale

The Bel Canto Musical Society, Mrs. Charles G. Braxmar president and Lazar S. Samoiloff founder and musical director, gave its second afternoon of music and dance December 10 at the Waldorf-Astoria Hotel. The purpose of this society is to help needy music students and to advance American music and musicians.

On the program were Barbara Maurel, mezzo soprano, and Rose and Charlotte Presselle, pianists. Miss Maurel, whose fine voice and clear enunciation made her singing a delight sang "Lungi dal caro bene" (Seechi), "Vilanelle" (Sibella), "Si mes vers avaient des ailes" (Hahn), accompanied by Anne Wolcott, and "Last Year's Roses" and "Mammy Dear" (Frank H. Grey), with the composer at the piano. She had to add several encores.

The Presselle sisters were heard in a group of two-piano numbers, giving an excellent exhibition of ensemble playing. They are well equipped both technically and musically, and gave an admirable performance.

The guest of honor was Beniamino Gigli, tenor of the Metropolitan Opera Company. One of the prominent musicians in the audience was Tamaki Miura, Japanese soprano.

Meluis Wins Fresh Success

Not for many a day has an artist scored such a triumph as Luella Meluis did on the occasion of her appearance with the Mundell Choral Club at the Academy of Music, Brooklyn, Tuesday, December 13. Besides singing the Bell Song from "Lakme," "La Capinera" (flute obligato), and "Charming Bird" (with the entire chorus), she gave a group of three songs and immediately won recognition as an interpreter of songs as well as operatic arias. A very brilliant audience applauded her and she was obliged to respond to many encores.

She has been booked to appear with the North Shore Music Festival in May, 1922, and will be heard in New York in recital in the early spring.

A Christmas Greeting

One of the most attractive Christmas greetings that has been brought to attention is a series of folders, arranged by the Carl Fischer Co., New York. There are five of the series, and each one is more beautiful than the other. These folders are printed on the finest of art paper, with hand-painted decorations and lettering. On the inside is a complete Christmas carol. They are all arranged by Rutherford Kingsley. The first is "Christmas Bells," by W. Rebikof; "The Star," by S. Pantchenko; "Glory to God," the Doxology, by A. Archangelsky; "In a Manger," by Ippolito-Ivanof; "Adoration," by P. Tchesnokof. A more acceptable Christmas card has not been published. It is understood that they have already been placed on the market and that their artistic value was instantly recognized.

Caselotti Pupils Give Musicale

Guido H. Caselotti, New York vocal teacher, presented ten artist pupils in recital at the Art League Building, Bridgeport, Conn., on Sunday afternoon, December 11. Mr. Caselotti, in addition to his large New York class, has a big following in Bridgeport. The work of his pupils was highly praised by press and public. The program in its entirety follows:

From the Land of the Blue-Sky Water.....	Cadman
By the Waters of Minnetonka.....	Licurance
Catherine Jennings (mezzo).....	
Tommy Lad.....	Morgenson
Jesse Greenwald (baritone).....	
Come Into These Yellow Sands.....	La Forge
Mildred Hill (soprano).....	
Duna.....	McGill
Marie, My Girl.....	Aitken
Thomas Williams (tenor).....	
Jungfun i Alskogen (in Swedish).....	Folk Song
Ebba Nyberg (soprano).....	
Invocation to Life.....	Spross
The House That Jack Built.....	Homer
Mme. Eva Eodkins (mezzo).....	
The Great Awakening.....	Kramer
A Birthday.....	Woodman
Mme. Josephine Patuzzi (soprano).....	
Songs My Mother Taught Me.....	Dvorak
Spargi d'amaro Pianto (Lucia) in Italian.....	Donizetti
Mme. Maria Caselotti (coloratura).....	
Morning.....	Speaks
Cielo e Mar (La Gioconda) in Italian.....	Ponchielli
Max Schier (tenor) from New York studio.....	
Duet—Where My Caravan Has Rested.....	Clay
Mme. Hodgkins, Mr. Williams.....	
Piano—Andante de Salon from Lucia.....	Ascher
Marie-Louise Caselotti.....	
Prologue from I Pagliacci.....	Leoncavallo
Mr. Greenwald.....	
Un bel di vedremo (Madam Butterfly) in Italian.....	Puccini
Miss Nyberg.....	
La Donna E Mobile (Rigoletto) in Italian.....	Verdi
Mr. Williams.....	
Messaggero Amoroso (from Chopin's waltz, op. 54).....	Buzzi-Peccia
Mme. Caselotti.....	
D'Amor su l'ali Rosee and Miserere (Il Trovatore).....	Verdi
(In Italian).....	
Mme. Patuzzi, Mr. Schier.....	
Accompanist, Maestro Caselotti.....	

De Feo Opera in Baltimore

The De Feo Grand Opera Company, George De Feo director, was so successful with its three weeks of opera in Baltimore last summer, that it will return there for a Christmas season of four performances beginning on Monday, December 26, when "La Boheme" will be presented. The following day "Rigoletto" will be the bill, and on Wednesday "Madame Butterfly." There will also be a special matinee of "Hansel and Gretel" on Monday. The season will take place at the Lyric Theater and the company includes a number of well known young American operatic artists, among them Dora de Philippe, Marie Mattfeld, R. Bonelli, Pola Rhodesca, Helen Yorke, Dalle Molle, G. Diaz, Mary Potter, Henry Weldon, Sciarretti and Dorothy Pilzer. After completing the season in Baltimore, the company will leave for Reading, Pa., for the balance of the week, presenting the same repertory. As will be seen from the list of artists the De Feo Company offers unusual opportunities to young American singers. Mr. De Feo is planning an extensive season for the summer of 1922, which will begin in Baltimore on Decoration Day, May 30.

Two More Klibansky Pupils' Recitals

Sergei Klibansky, vocal instructor, gave two more enjoyable recitals with his pupils on November 17 in White Plains, and November 23 at the Educational Alliance, New York. The following pupils sang: Miriam Steelman, Rosella Guarda, Adelaide de Loca, Lottice Howell and Salvatore Feldi. Mr. Ludington was the accompanist.

Florence MacDonough, a Klibansky pupil, has been engaged as vocal instructor at the State Normal School at Indiana, Pa. Virginia Rea has left for a three months' tour through the West. Vivian Strong Hart was engaged as soloist with the Civic Symphony Orchestra, Seattle, Wash., December 13; she also sang at the Ranier Val-

ley Musicale, October 29, where her beautiful voice and artistic interpretations were much admired. Betsy Lane Shepherd is meeting with success on her western tour. Juliette Vely appeared at the Hotel Commodore, November 25, and Raymond Hart was substituted at the First Methodist Church in Trenton, N. J. Miriam Steelman and Adelaide de Loca were heard in Trenton, N. J., December 4, 5, 6, 7.

Mr. Klibansky has been invited to give a recital with artists from his studio at one of the Evening Mail concerts under the direction of Charles Isaacson, February 22, in New York.

Activities of Kelly Artists

Thomas James Kelly, well known voice teacher, has just received word of the successful work being done by his pupil, Jean Kelly, of Emmetsburg, Ia., in the American School of Japan. Miss Kelly, who is not a relative of Mr. Kelly, he regrets to say, was his student for several seasons in the voice department of the Cincinnati Conservatory of Music.

Mr. Kelly is also gratified at the demand for his graduate students as teachers of singing. Thelma Batson has been reengaged as voice teacher at Simmons College, Abilene, Tex., and Augusta Hardin has the position of teacher of voice culture at Lucy Cobb Institute, Athens, Ga.

It was an interesting touch that Thomas Kelly gave in Cincinnati at the young people's symphony concert in connection with the "Hänsel and Gretel" music which was programmed as a tribute to Engelbert Humperdinck, whose death occurred a month previous. Mr. Kelly said: "Listen, young people! Just four weeks ago there was a great commotion around the gates of Paradise. Hundreds and hundreds of children were crowding around the gates and looking down the golden stairway that the children saw in the dream, you remember. Well, two angels went flying by, two of those guardian angels I told you about, and one said to another, 'What is all the excitement and joy about today especially?' And the other angel answered, 'Didn't you know? The children are expecting one of their best friends today. His angel name is Engelbert Humperdinck. He always loved the children and the good fairies, and the bad witches came to grief in his music, so, as he is coming today, they are all waiting to greet him.' And then the spirit of Humperdinck passed up the golden stairway and entered into the joy and the great glory. Then the children all sang out, 'Welcome, welcome our friend, 'Angelbert' Humperdinck.' So he entered in, for 'of such is the Kingdom of Heaven.'"

At Mr. Kelly's young people's concert in Cincinnati and Columbus the press commented as follows: "Mr. Kelly knows how to get the juvenile viewpoint, and he loses no time in securing rapt attention, nor does he fail to hold it." "Kelly won the hearts of the kiddies at once. He held their interest throughout the concert."

Margaret Powell, artist pupil of Thomas James Kelly, of the Cincinnati Conservatory of Music artist faculty, gave a delightful contribution to the opening concert of the season at the concert hall of the conservatory. Miss Powell was also the soloist at the second of the Sunday series in the beautiful new East High School with its magnificent new organ, on which the renowned organist, Edwin H. Lemare, played the program the Sunday before. Other engagements this season for this gifted and artistic singer were a musicale for the Mu Phi Sorority and one for the Cincinnati University. She is reengaged for the third season at Glendale Presbyterian Church, where she is greatly loved by the congregation.

Verdi Club Gives Musical and Dramatic Affair

Florence Foster Jenkins, originator and president of the Verdi Club, found a large audience on hand at the musical and dramatic afternoon, Waldorf-Astoria Hotel, December 16. Variety of music and talk encompassed the program. Mirvah De Kosenco, soprano, sang songs by Randegger, also Russian songs, including Moussorgsky; Marie Peyer accompanied her at the piano. Aldo Randegger, pianist, played ten pieces, some of them of his own composition, and Algernon Tassin (called "the Bernard Shaw of

America") presented his play, "The Craft of the Tortoise." J. Seymour Terry, of the London Hippodrome productions, was given an ovation, with many recalls, following his singing of songs. Anthony Euwer and Mrs. Euwer (a bride), Morgan Wallace and wife, were guests of honor, the latter making a speech on the theater. Members of the club has received printed copies of the beautiful poem, inspired by Florence Foster Jenkins, the president, on Enrico Caruso, written by Adele Chester Deming, as follows:

Breaking the dullness of our mortal days
A magic voice rang out. Earth woke to praise:
Her mighty pillars trembled with applause,
The Master-Singer's hour! Then came a pause,
Ominous; tense; and then a silence fell.
Across the sea the tolling of a bell;
Weeping, and the mourner's solemn tread;
Our sense of loss within the one word—"dead!"
"Dead," do we say? 'Tis that our ears, alone,
Are dead to Life's unbroken overtone.
Genius divine, bending to cheer the earth
Holds to the vital source which gave it birth.
Expression ceases not! Art never dies!
Beyond the blue of Italy's clear skies,
Beyond the lark's pure note—from that dim shore
Where dwells the soul of song forevermore,
Hark! Hark! A voice! Caruso Sings! Encore!

Busy Season for Emily Stokes Hagar

The current season, 1921-22, is proving to be an exceedingly busy one for Emily Stokes Hagar, even September, usually rather a dull month, bringing her a number of important engagements. Her appearance as soloist with the Consistory Choir of Philadelphia was so successful that she immediately was engaged for the next concert, which took place last month. Some of the singer's October and November appearances were in Atlantic City, Bethlehem, Mauch Chunk, Wilkes-Barre, Renovo, Altoona, Towanda, Wellsboro, Lancaster, Myerstown, Coraopolis, Wilkesburg, Oil City and Greensburg. Mrs. Hagar also appeared on numerous occasions in "An Hour with the World's Masters in Music," a joint recital program given by herself and Sherwood Johnson, the well known operatic coach.

Sorority Luncheon for Frieda Klink

After her recital, under the auspices of the Matinee Musicale, in Indianapolis recently, the local chapter of the Sigma Alpha Iota gave a luncheon at the Spink-Arms for Frieda Klink, of New York, and formerly of Indianapolis. Miss Klink, who is an honorary member, presented the chapter with a large autographed photograph of the chapter room and sang a number of songs which were heartily applauded. Many prominent members were there to welcome Miss Klink as guest of honor.

Leginska and Artist-Pupil to Play

Eveline Taglione, another highly talented pupil of Ethel Leginska, who appeared with success in England last summer, is slated to make her New York debut at Aeolian Hall on January 3. On this occasion the young artist will be joined by her teacher in the second half of the program for the first performance in America of Stravinsky's "Cinq pieces pour piano a quatre mains" and Ornstein's "Valse Buffon," an event that should make this recital an unusually interesting one.

Cadman's Duet to Be Sung Here

Cadman's duet, "Love Like the Dawn Came Stealing," will be sung at the Selwyn Theater, New York, January 22, by Olga Warren, soprano, and Lionel Storr, baritone. This duet is published by the White-Smith Music Publishing Company, and is also issued in duet form for soprano and alto, soprano and tenor, and alto and baritone.

Nyiregyhazi Scores in Ann Arbor

R. E. Johnston is in receipt of a telegram from Charles A. Sink, secretary of the University School of Music, Ann Arbor, Mich., which reads as follows: "Nyiregyhazi with Detroit Orchestra. A dozen recalls. Played encore. Was given royal ovation." The pianist played there on Monday, December 12.

"NAPLES MUST SING FOREVERMORE"

(TORNA A CANTA)

A Tribute to the Memory of ENRICO CARUSO

By Gennaro Mario Curci

The idea that Naples—the birthplace of so many world-famous singers and the cradle of song and song literature—despite her grief in the loss of this favorite son, must arise and, true to her traditions, "sing forevermore" will appeal to singers and public alike as long as the memory of Caruso lives.

What Prominent Artists Say About This Wonderful Song:

ROSA RAISA

Soprano

CHICAGO OPERA CO.

December 5, 1921.

Dear Mr. Curci:
I find your song "Naples Must Sing Forevermore" very beautiful and will be glad to use it on my programs.

Sincerely,
ROSA RAISA.

GIULIO CRIMI

Tenor

METROPOLITAN OPERA CO.

December 3, 1921.

My Dear Mr. Curci:
Your song "Naples Must Sing Forevermore" is a beautiful one. I intend using it in my concert programs and will also make a record of it.

GIULIO CRIMI.

GIUSEPPE DANISE

Baritone

METROPOLITAN OPERA CO.

My dear Mr. Curci:

Thank you very much for the copy of your song "Naples Must Sing Forevermore" which I find very beautiful.

Be sure it will be a pleasure for me to sing it on my programs.

GIUSEPPE DANISE.

TITO SCHIPA

Tenor

CHICAGO OPERA CO.

My dear Gennaro:

I received your beautiful Neapolitan song "Naples Must Sing Forevermore" and I promise you that I will sing it with great pleasure in my future recitals because I am sure that your song will please very much.

TITO SCHIPA.

Artist copies now available and may be had from the Publishers

HINDS, HAYDEN & ELDREDGE, Inc.

11-15 UNION SQ., NEW YORK

"SINGING IN ENGLISH WILL COME ONLY WHEN THE COMPOSER COMES," SAYS PERCY RECTOR STEPHENS

And Not by Way of Translation But by Way of Production, He Argues, in Interesting Interview—"Translation Not Only Spoils the Words But It Also Spoils the Music"—Talks of the Schumann Club and Its Programs

INTERVIEWING busy and much sought after teachers is not as simple as it seems. I realized this when I arrived at the studio of Percy Rector Stephens with hopes of at least a few minutes' chat about his methods in particular, because their originality and efficiency are causing much favorable comment in the voice world, and about things in general, because Mr. Stephens has proved himself an active thinker and promoter of high art as well as a teacher. It was 5 o'clock in the afternoon, but there seemed little hope of the teaching hours coming to an end. One pupil was upstairs in the studio, as was indicated by distant echoes of voice and piano; another was waiting in the reception room, and there was a secretary busy receiving and sending phone messages, and working meantime at accounts or whatever it might have been.

However, a compromise was effected; lessons for the waiting pupil arranged for another day, and I was invited to mount the steps leading to the studio—a spacious apartment occupying the entire top floor of this building, a platform at one end, a balcony at the other, and the whole under a high curved roof that gives it an airy appearance. It is finished off artistically in soft tones and is an unusually attractive place. It must be an inspiration to have lessons there.

Mr. Stephens and I seated ourselves side by side on the edge of the platform, lit up our smokes, and I went immediately to the attack. "Well," I said, "let's hear about your method."

"What!" he exclaimed. "Talk about voice methods at 5 o'clock in the afternoon after an all-day session of teaching! No, indeed. Talk about anything else—about the Schumann Club—about our arrangements and publications of choral literature, about anything, but not about voice methods!" This did not look encouraging for an interview. But I caught at my host's first suggestion. "All right," I said. "Tell me about the Schumann Club."

"How can I tell you about the Schumann Club if you don't know anything about it?"

"Granted," I said, "that I don't know anything about it. I'm not saying that I do or do not. Tell me what it is and why it is."

"Yes. Well, it was organized to give good music. And then, after a while, we got tired of just singing better than anybody else, and began turning our attention to producing new things and unusual things." He got up and climbed up on the platform, and I followed him. There, on the piano, was a folio of music neatly bound in a loose-leaf folder. He opened it and turned over the pages.

"This is some of it," he said. "Arranged by Deems Taylor and myself. Deems Taylor lived here with me for a while, you know. I don't know whether he'll find time to do this kind of work now that he has started in as critic on the World."

"Why?" I said. "Is that such a job? I thought it was mostly night work."

"More than that, I guess," said Mr. Stephens. "There are a good many concerts. New York is getting to be as bad as Berlin used to be. However, this work is done, and we may be able to make more of it. It is being published by J. Fischer & Brothers. There are some wonderful things. Here is one by Palestrina, arranged for a chorus of women's voices. I don't know that that has ever been done before. Then we have some by Orland di Lasso and others of the ecclesiastical school. And here are some from the Russian and Polish." He sat down at the piano and played a few lovely bars of these Russian songs—folk songs, I think they were.

"The chorus sings them in the original."

Now here was something to get hold of. I pondered it a moment, and then, rather rudely, I'm afraid, interrupted his playing with the remark that, then he was not especially interested in the movement now on foot, and growing daily in impetus, to sing in English?

"Yes," he said, "if the songs are written in English."

"But not translations?" I queried.

"No, most certainly not translations." But that was not enough for me. I wanted to know why.

"It is a matter of color," explained Mr. Stephens. "Color and accent. The composer writes his music with the note

to the word, exactly fitted and suited to the meaning and the color and character of the word. That is particularly true in modern music and in folk music. It cannot be translated."

"But," I argued, "surely moderns, like Wagner for instance, would want more than anything else to have the word understood? Surely the matter of the mere sound of the word, meaningless to a foreigner, is of less importance than the word's meaning?"

"No! It is not. The meaning is important, of course, but it should be gotten from a translation to be read, perhaps, but not sung."

"But," I argued, arguing as do those who are in favor of opera in English, "opera can never become popular in America, a real part of the American consciousness and of American life, until the people can listen to the words and the music at the same time."

"The American people are not naturally an operatic people anyhow," said Mr. Stephens. "Opera is not yet wanted. Perhaps it never will be. We are not like the Italians, to whom opera is as much a part of life as eating and drinking."

"And then think of the translations!" he continued. "Krebbel's 'Parsifal' translation is about the best possible, and how does it sound? Do you like 'Parsifal' in English?"

I had to acknowledge that I did. But that is a matter one can argue about forever without getting anywhere, so I got back to the general opera situation. I said:

"The idea is that people have to hear English sung in opera to become accustomed to it. At first it sounds foolish. Take an opera like 'Cavalleria Rusticana' for instance. All that ranting and raving makes people laugh until they get accustomed to hearing that sort of stuff sung. But the only way to accomplish that is to have opera in English until they are accustomed to it. After all, there is not a country in all Europe where the people would listen to opera in a foreign language. Translations are good enough for them; are we so superior?"

"Yes," averred Mr. Stephens, "that is just what we are. In the first place, speaking of 'Cavalleria,' the sort of rabid, uncouth passion those Sicilians sing about is foreign to the English language. Try to put them into English and they simply sound absurd. And then, another thing, we Americans are more and much more sensitive to color than the people of any European nation. We feel instinctively that translations are wrong. We do not readily accept them. The music only sounds right and natural to us in the original."

"And then think how superior our American operatic artists are to the Europeans in the matter of language! They sing Italian or French or German, while the European artists can usually sing only their own native tongue. When they try to sing English it is generally ridiculous."

"Then," I suggested, "you have faith in the coming American school of composition?"

"Composition?" he exclaimed. "There are no schools of composition! There may be American composers, but there will never be an American school. There is no German school, nor French school, nor Italian school. There are just German composers and French composers and Italian composers. They do not write all alike so as to form a school or a style, and why should we in America? As for this matter of singing in English, it will come when the composers come. It will not come by way of translation but by way of production. It has already come that way to some extent. People do not translate American songs into Italian before they sing them any more than they translate Italian songs into English. The whole literary and musical idiom is different, the color, the accent, the nuance, every-



E. W. Townsend Photo

PERCY RECTOR STEPHENS

thing. Translation not only spoils the words but it also spoils the music.

"Our ambition is to make a literature for women's chorus, to collect and arrange and publish the best music in the world so as to make it available for this purpose. And we are printing it and singing it in the original. We are giving it to the public as the composers would like to have it given to the public. I do not believe the American public wants translations. They are too sensitive and keen and fine for that. What they want is the music at its best, in the original, with no detracting influence or element."

And with that our conversation closed. I leave the argument of the point to others. I can only say that, however opinions may and certainly do differ on this matter of translations, the work that is being done by Mr. Stephens and his associates in giving American audiences a lot of new musical publications is important and valuable. It is a worthy work and must win for itself the enthusiastic support of all lovers of song literature. F. P.

Triumph for Gigli at Bagby Musicale

Beniamino Gigli, the Metropolitan Opera tenor who is making such rapid strides in public favor, sang at the Bagby Morning Musicale on December 5 with tremendous success. He offered the aria "Che Gelida Manina" ("La Bohème"), winning an ovation with his beautiful, ringing high "C." For the first time in his career Mr. Gigli sang a song in English and almost brought down the house. This song, which will soon be published, was "Good-bye, Mary," by Maestro De Curtis, who accompanied Mr. Gigli. The other numbers on his program were "Matinata," Leoncavallo, and "Tu Ca Nun Chiagne," De Curtis, all of which he sang with splendid tone placement and exquisite phrasing, his voice sounding rich and mellow. The demand for tickets for this concert had been so great that special benches were required to accommodate the audience, which filled the place to capacity.

Figué Students Give Musicale

The 150th musicale by piano and vocal students of the Fiqué Musical Institute was held in the concert hall of the institution, 128 De Kalb avenue, Brooklyn, on December 12. The soloists were Esther Swayer, Dora Kurland, Hildegarde Bevers, Marion Diefenbach, Edith Stich, Bertha K. Feitner, May Etts and Alice McLaughlin. The program contained works by Weber, Dussek, Chopin, Thomas, Leoni, Liszt, Puccini, Del Riego, Woodman, Rachmaninoff, Handel and Fiqué.

The pianists who appeared were pupils of Carl Fiqué and the vocalists have received their exclusive training from Katherine Noack Fiqué.

MARY ALLEN

Soprano San Carlo Opera Company

Creates Most Favorable Impression in Philadelphia

When Miss Allen appeared on the scene she quickly was in the spirit of the role, and her lovely voice was heard with delight.—*The Philadelphia Record*, Dec. 9, 1921.

Mary Allen was the Lola. She performed the part with much vigor of action and with excellent vocal effect. The singing throughout was excellent and the action went with a snap which carried conviction from start to finish.—*Evening Public Ledger*, December 9, 1921.

The cast included Mary Allen, who made a good impression as Lola.—*The Evening Bulletin*, Dec. 9, 1921.

Mary Allen as the flirtatious Lola, sang and acted efficiently.—Linton Martin, *The North American*, Dec. 9, 1921.

Miss Allen made a pleasing Lola.—*The Philadelphia Inquirer*, December 9, 1921.

Festivals and Concerts



AS SANTUZZA

ROME HONORS "UNKNOWN SOLDIER" WITH SPECIAL MUSIC

Communists Cause Damage to Augusteo—Opening of Costanzi Delayed—Concert News

Rome, November 15, 1921.—Rome, like all the other allied capitals, has celebrated the memory of its dead heroes by paying homage to the "unknown soldier," who was carried through one hundred and twenty-five Italian cities before ending his solemn triumphal procession at the grand Basilica of S. Maria degli Angeli, designed by Michael Angelo and erected on the ruins of the Dioclesian baths. The sight was an unforgettable one. After the final absolution, a full choral program was given by one hundred picked voices from the different basilicas of Rome, under the guidance of the church organist, Giuseppe Bezzi, who had also written a work entitled, "In Paradisum," for the occasion. After reposing in church for two days, the body was finally interred on November 4, the date of Italy's great victory, in the presence of the entire court.

The body was laid to its final rest in the beautiful tomb built right into the center of what is said to be the finest monument in the world, namely that erected in memory of Victor Emanuel II. of Italy, at the end of Rome's principal street, the Corso. The signal to close up the tomb with a marble slab, after the coffin had been lowered to the sound of booming cannons and beating drums, set all the bells in Rome tolling, and concluded a marvellous and inspiring ceremony in remembrance of the many unknown soldiers in far scattered graves.

"AUGUSTEO" CONCERT HALL IN THE HANDS OF COMMUNISTS

By way of contrast to this quiet and dignified patriotic demonstration we have had a miniature revolution started by the communists, in which a number of people have been shot and some thrown into the Tiber. All traffic was suspended for several days, neither trams nor trains running. Fearful clamor and the noise of firing has robbed quiet citizens of their sleep o' nights. Curiously enough, the Augusteo, Rome's headquarters of instrumental music, has been the center of this infernal music, too, for political meetings have been held there almost without interruption. Before the symphony season starts damages to the extent of some 100,000 lire will have to be made good.

As soon as quiet has been restored generally, we hope to settle down to the new orchestral season, for which Maestro Molinari has prepared an interesting program. One of the first events will be a concert devoted to the works of Mons. Mancinelli, under Molinari's leadership. Other novelties include a concerto by Respighi, based on Gregorian melodies, and a "Beato regno" by Tommasini, likewise based on plain chant.

CARUSO MEMORIAL CONCERT FALLS FLAT

Meantime musical activity of various sorts has set in. The Roman University Group, under the conductorship of Mons. di Donato, is busy in the cause of popularizing music, and has organized a choral section formed of students of both sexes. A memorial concert in honor of Caruso was

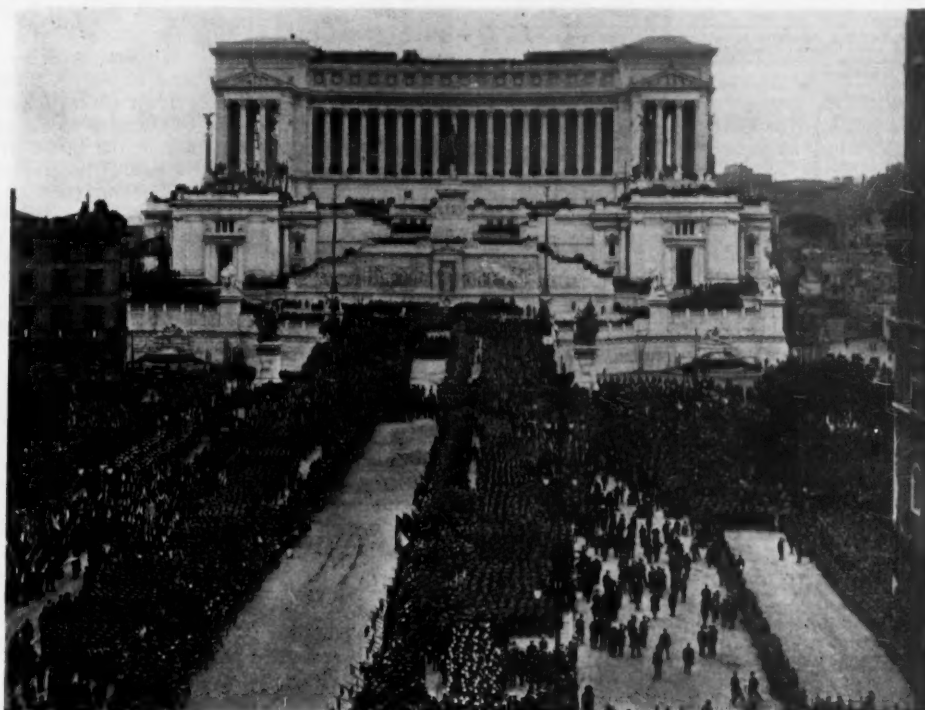
given a few days ago, several artists coming from Milan to take part, but there was very little interest evinced in it by the public, judging by the very few people present in the Teatro Argentina. Remarkably enough, the press was against the idea, which certainly would have met with quite

conda de Vito. It was hardly worth their while to come all that way for such a result.

Mieczyslaw Nünz, the Polish pianist, had a decided success with a program including Brahms' sonata, op. 5, Beethoven's variations and fugue and Liszt's "Benediction de Dieu." He has a fine touch, and proved himself to be so good an all-round musician that the directors of S. Cecilia engaged him to play before the school. This recital took place at the Sala Sgambetti.

AN AMERICAN SINGER

Margaret Sheridan, the American soprano, who sings the part of La Wally at the Scala this winter, and Beatrice



VICTOR EMANUEL MONUMENT.

erected in memory of Victor Emanuel II, called the "Altare della Patria," during the solemn funeral of the "Unknown Soldier," accompanied by special music. (E. Risi photo, Rome.)

a different response in the United States. The artists included Celestina Boninsegna; the tenor, Machnez; Signorina Gondi, mezzo soprano, and the young violinist, Gia-

Domenico O'Burn are both looking forward to their American season. Donna Beatrice, who possesses a (Continued on page 55)

IDA GEER WELLER

MEZZO-CONTRALTO

"Contralto of Fine Ability Makes Impression by Her Singing"

Ida Geer Weller, contralto, although heralded as a singer of merit, surprised her auditors with her beautiful voice and complete mastery of the difficult art of really singing a song well, interpreting the meaning of the poet as well as his musical projector, the composer. Miss Weller's fine range and unusually well trained voice enable her to sing a stimulating variety of things, while her style is of the type, that makes everything she does worth while."

—Philadelphia Record, Nov. 11, 1921.

"Tones that partake of both the mezzo and contralto quality were used with admirable ease and fluent expressiveness, the singer in calm demeanor and lack of ostentation setting an example to those who too evidently strive to make an 'impression.' From the solemn 'In Questa Tomba' of Beethoven, Handel's 'Cara Selve' and other classical selections Miss Weller proceeded with versatile ability and marked success through the varying phrases of a long and exacting program. Her delivery of the aria from 'La Mort de Jeanne D'Arc,' by Bemberg, was a fine exhibition of dramatic interpretation and the group of Gypsy Songs by Dvorak—including the favorite 'Songs My Mother Taught Me'—showed she is

capable likewise of a lighter, brighter style of expression."

—Philadelphia Bulletin, Nov. 11, 1921.

"Mezzo-Contralto Has a Large Tone and a Refined Intelligence in Song"

"The audience found pleasure and profit alike in a choice of contralto songs that was in all instances of the worthiest. Miss Weller has a large tone, and a flair for the dramatic mood and the intense moment, effectually disclosed in such an air as that of Bemberg. A refined intelligence inspired the delivery of songs the character and quality of which spoke in favor of the artist."

—Philadelphia Public Ledger, Nov. 11, 1921.

"Ida Geer Weller Shows Amazing Range and Color"

With a voice of color and surprising range Ida Geer Weller, mezzo-contralto, delighted a large audience when she made her Philadelphia debut in recital in the Academy of Music foyer yesterday afternoon. Miss Weller's program was arranged interestingly and she has a clear and resonant quality of tone, which is sustained throughout the entire range, surprisingly so in the high notes.

—Philadelphia North American, Nov. 11, 1921.



Photo by Morse, N. Y.

Recitals, Oratorios, Festivals

Mgr.: ANTONIA SAWYER, Inc., Aeolian Hall

New York City

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the
MUSICAL COURIER COMPANY, INC.

ERNEST F. KILBERT, President
WILLIAM GEFFERT, Vice-President
ALVIN L. SCHMOEGER, Sec. and Treas.
437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4293, 4294, 4294, Murray Hill
Cable address: Pegajar, New York

Member of Merchants' Association of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, The New York Rotary Club

ALVIN L. SCHMOEGER, General Manager
LEONARD LIEBLING, Editor-in-Chief
H. B. OSGOOD, Associate Editors
WILLIAM GEFFERT, Associate Editors
FRANK PATTERSON, Associate Editors
CLARENCE LUCAS, Associate Editors
RENE DEVRIES, General Representatives
J. ALBERT RIKER, General Representatives

OFFICES
CHICAGO HEADQUARTERS—JEANETTE COX, 830 to 830 Orchestra Building, Chicago, Telephone, Harrison 5119.
BOSTON AND NEW ENGLAND—JACK COLES, 31 Symphony Chambers, 246 Huntington Ave., Boston, Telephone, Bank Bay 5514.
LONDON, ENG.—GEMAN SAECHINGER (in charge), Nelson House, 85 Queen Victoria Road, London, W. C. Telephone 440 City. Cable address Musierier, London.
BERLIN, GERMANY—GEMAN SAECHINGER, Passauer Strasse 11a, Berlin W. 19. Telephone Heligplatz 3475. Cable address Musierier, Berlin.
PARIS, FRANCE—YVESONNE BAUME, 11, Boulevard des Italiens.
MILAN, ITALY—ARTURO SCARAMELLA via Leopardi 7.
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars; Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1893, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Company
Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, DECEMBER 22, 1921 No. 2176

Paderewski will positively play again, beginning early in January, the MUSICAL COURIER learns upon good authority.

Whether Mme. Calve was born in 1863, 1864 or 1866—the reference books give all three dates—she doesn't look it, as we can testify personally from an interview with her the other day, a résumé of which will appear in next week's MUSICAL COURIER. Mme. Calve is in search, she says, of some American woman, with an ideal voice and personality for the part, to whom she can impart the traditions of her famous Carmen.

One hears that Al Jolson is going to take an evening off some time and show us how "Iago" should be played. Well, Al is used to black face roles. One hears also that Al is getting some points on the part from his particular chum, Titta Ruffo, who has done it many times in the Verdi opera. Personally we should prefer to see Titta Jolson take a chance at Otello rather than risk a look at Al Ruffo in "Bombo."

Josef Holbrooke (and one always wonders why it's "Josef" for this Englishman) has had a long fight for his own works in his own country, but now it seems as if he had really begun to make headway. Sir Henry Wood played his "Three Blind Mice" at the "Pops"; the London Philharmonic announces his symphony, "Les Hommages," and the London Symphony has his overture, "Bronwen," and his piano concerto on its season's list. It would not hurt anybody to try some of them over here. We are willing to guarantee that any one is much more worth hearing than the bungling thing from Josef's titled and dilettant countryman, Lord Berners, that Walter Damrosch played for us the other day.

What is the matter with America's appreciation of music? It is said that in Australia and in England our Anglo-Saxon cousins are glad to listen to one and the same artist in six or eight or a dozen recitals all given in close succession. Here the general excuse for not going to a recital is "I've heard him"—or her, as the case may be. In other words, in England and Australia it is a matter of real pleasure and appreciation; in America it is just a matter of curiosity. Having heard an artist once we are satisfied. We know how he or she looks and how each sings or plays—and what is more important, we are in the swim with the rest of the snobs—we can not be accused of not having heard the idol of the hour; we do not have to look embarrassed or acknowledge our deficiency when asked if we have

heard Immsky. We have. And having done so, we turn to our natural and real pleasure—movie shows, girl shows or shopping.

The Chicago Opera is playing in hard luck. Mary Garden's continued illness compelled postponement of the much-heard "Salome" revival, scheduled for last Monday evening.

It does not often fall to the lot of a weekly to beat the dailies on a news story. A musical contemporary, published on Monday, December 12, tells the story of Mme. Galski's experience with the Chicago Opera management, beginning it "A telegram to the Tribune last Friday from Chicago read as follows." We merely call the attention of the editor of said musical contemporary to the fact that the Tribune might have saved the cost of telegraph tolls by lifting the story from the front page of the MUSICAL COURIER of the previous day, Thursday, December 8, where it appeared before any New York daily had it.

At the December 6 meeting of the committee on New York's Music Week, it was decided unanimously to hold another Music Week in 1922, and the tentative date set was April 30 to May 6. The committee discussed the general plan and scope of the celebration, and also went into the question of the Music Week movement in other cities. It was the sense of the committee that New York should retain, together with its preeminence as a music center, its lead in the movement for spreading more widely among the people the influence of music as exerted through the holding of Music Week celebrations. Many valuable suggestions were made at the meeting, and the early publication of the plans for the Music Week of next spring will be ample proof of the increased importance and magnitude which the idea has assumed.

THE BEST MAN WINS

Another one of those unfortunate statements, blaming the failure of French music and French artists in the United States upon Germanic influence, is issued by *Musique et Instruments* in its November 10 number. This article says: "Our musicians are not heard in the concert halls. The reason? The increasing flood of Germanic elements . . ."

It is certainly a fact that we have few French artists with us and that we hear little French music. But if there is any place in the world where competition is free and open it is our United States, and the best man wins, be he French, German, Italian or Russian. Therefore all that the above statement amounts to is an acknowledgment that the so-called Germanic elements are better than those of France.

That may or may not be, but one thing is certain: the Germanic elements are better advertisers and know better how to blow their own horns. Given perfect musical equality between a French artist and an artist from some country of northern or eastern Europe, and the latter is pretty sure to win out, for the simple reason that he is a better business man, less emotional, less given to wasteful and petty jealousies and animosities. Only a very few French artists come here, because ordinary business proposals to French artists are never promptly accepted and are generally refused with scorn.

The writer made such a proposition to a certain French artist a year or two ago. The artist was willing to come to America. Oh! Yes. Only too glad. But he wanted a cash guarantee for so many concerts at so much per concert (a very high figure); he wanted a certain sum in cash deposited to his credit in a Paris bank; he wanted his passage both ways paid in advance, and he wanted the manager to do all of his advertising. All that he would agree to do was to come and play, and he would give no guarantee except his bare signature that he would actually come after the money was paid him.

That is an average experience. Very few French artists can be made to see that if they are to come to America they must conform to American methods. They have the attitude either of believing that America is just thirsting for their art and is an arid, artless desert until they arrive here, or that they are well enough off at home and are quite satisfied and do not need to come to America to better their condition. That attitude is unfortunate, if not for the artists themselves, at least for the propagation of French art. The idea that so many French people have, that Paris is the center of the world and that there is no reason for going outside of it, is natural enough. Paris is a wonderful city. But if they do feel that way about it, why complain, as they are occasionally inclined to do, that French art does not go abroad?

If they want French art and French artists to go abroad, let them help it over the ferry. And let them be sure that, if the art and artists are good, they will be welcomed with open arms. The few who are here are greeted with admiration and affection, not because they are French but because they are good artists. But America will never get down on its knees to the artists of any country anywhere to beg them to come over here.

GLAZOUNOFF SEEN

There has been considerable anxiety and doubt within the past year as to the whereabouts and condition of Alexander Glazounoff, the distinguished composer former head of the Conservatory at Petrograd, and reported to be in a destitute condition. A society which was formed here several months ago for the special purpose of offering relief to destitute musicians in Russia, has attempted several times and through various channels to get in touch with him, but has not been successful in doing so. In view of all this, a cable from César Saerchinger, the MUSICAL COURIER's European representative, dated at Berlin, December 16, is of special interest. Mr. Saerchinger says:

Glazounoff has arrived at Helsingfors (the principal city of Finland) and has been interviewed there by a MUSICAL COURIER correspondent.

The interview is now on the way to New York by post and will be published upon arrival. It promises to be of special interest and to contain the first musical news that has come direct from Russia in a long time.

SAINT-SAËNS

With the passing of Camille Saint-Saëns there goes the last great figure which joins this generation with the giants of the past. The friend and admirer of Wagner, forty years ago Richard said of him: "He is the greatest living French composer," and Saint-Saëns expressed himself thus of Wagner: "I admire the works of Wagner, profound in spite of their eccentricities. They are superior and powerful, which satisfies me. I do not belong and I shall never belong to the Wagnerian religion." Nor did he, being perhaps the only prominent contemporary who remained patently uninfluenced by the great master.

He was the protégé of Liszt, through whose efforts his most famous opera, "Samson et Dalila," first saw the light, the abbé producing it himself at the court theater of Weimar in 1877. Later, Liszt said of Saint-Saëns: "He and I are the only two men left in Europe who know how to play the piano." How strongly were we reminded of this in 1912 when out of piety he accepted an invitation to participate in the Liszt Centennial of the A. D. M. V. at Heidelberg, and, although already seventy-five years of age, gave a most respectable performance of Liszt's piano transcription of his own "Danse Macabre."

With the four symphonic poems, of which the work just referred to was one, Saint-Saëns introduced something distinctly new into French music. He got away at one jump from the old hide-bound conservatism, combining the retention of at least the outlines of form with a spirit that was decidedly modern at the time. Saint-Saëns could (thank heaven!) write real tunes, and he did not hesitate to do so. Conventional as most of his music sounds today, he was a decided innovator for the days in which the majority of his writing was done. Debussy, a distinct milestone on the path of musical progress, will outlast him, for he was an innovator of much more radical tendencies; but some of Saint-Saëns' works will still be heard long after the cold formalism of d'Indy and his associates, the platitudes of the in-between party, as represented by such a man as Rabaud, and the busy chatterings of "The Six" have been totally forgotten. He did not attempt to make bricks without straw.

VARIATIONS

By the Editor-in-Chief

Referring to an item in last week's Variations to the effect that an Englishman had been selected to head the music department of the American Academy at Rome, this department is in receipt of the attached correction from an authoritative source:

Major Felix Lamond may not be in your reference book, but he is not—I think—an Englishman. He has some connection with the Henry Fairchild Osborn family, and to my certain knowledge was some time a college professor of music. His new work will be to give advice, direction and some other things to the fellows in music "over there."

Fiddler Eddy Brown has had much critical praise in his time (and still is receiving it), but none, we warrant, more characteristic than that in a Boulder, Col., paper recently. Excerpts from the notice are as follows:

Eddy Brown got 'em early and held 'em from his first touchdown till he kicked goal on the campus last night.

Mr. Brown was not suffering from former appearances and was in his very best form.

From his allegro non troppe on the "Symphonie Espagnole," Eddy was all to the mustard. The fellow can fiddle, there is no mistake about it. And he can shake his well thatched roof.

We sat next to Mrs. Guy Adams, who told us Brown had a wonderful technic, and she ought to know, being the wife of the council-elect.

"It's a superb touch he has," said T. H. McHarg, who knows because he is husband to a Boulder councilman, and, when it comes to getting funds for a good cause, is pretty handy with the touch himself.

Must have been a thousand people in Macky Auditorium to hear the most wonderful violin playing Boulder has heard.

All of us musical folk were there—and some hundred that don't know music, but applauded just the same. They had two motives. One was to honor Mr. Brown and the other to get out of him something of a less classical nature. His program didn't have a United States or English name on it, either of composer or composition. It began with Lalo and ended with Bazzini, but we note that Eben Fine sat up straight and let them all see that he knew what Eddy was playing. At least it sounded good to Eben, and so it did to us.

Says F. P. A., in the Tribune: "Speaking of Gallurci's upper register, Strawbridge & Clothier, of Philadelphia, are advertising, 'Lifelike Dolls with Voice Twenty Inches High . . . \$4.50.'"

"The Most Popular Woman in America" is a title which catches the eye in a Review of Reviews advertisement. We can imagine the excitement of several prima donnas as they read the caption. But each one of them is wrong. The phrase refers to Mary Roberts Rinehart, famous author of novels and plays.

Deems Taylor is continuing his unconventional and frequently iconoclastic music reviews in the New York World. They are a delight in a field that is all too barren of courageous and original thought and suggestion. Forever and ever Taylor will be banished from the inner circle of the elect, and "grieved for by the judicious," because he wrote this in his column last Sunday:

What snobs we are, musically! Just because Richard Strauss wrote it, a large audience listened raptly to his "Le Bourgeois Gentilhomme" suite at the Metropolitan and applauded it thunderously. Yet we have in this country—and have had for years—a composer who can give Strauss cards and spades when it comes to writing light incidental music. I mean Victor Herbert. Nothing in the whole of the "Bourgeois Gentilhomme" can compare in aptness, gayety and charm with such music as the March of the Toys from "Babes in Toyland," the ballet music from "Mlle. Modiste" or almost anything from "The Madcap Duchess." As for scoring for small bodies of players, Strauss himself would be the first to marvel at what Herbert and the late Frank Sadler—who scored "Very Good, Eddie"—could do with an orchestra of eighteen or twenty men.

In a way, Herbert's career has been a tragedy. Here is a composer whose genius for creating colorful melody and infectious rhythms is fully as great as that of George Bizet. If he had been born a Frenchman his fame as a composer of opera comique would equal Bizet's and far overshadow Offenbach's. Only, there is no place here for opera comique. Besides, Herbert lacks the libretto instinct. In the past twenty years he has thrown away on worthless musical comedy books enough first class music to have made three "Carmens."

A very young lady, postcarding to us from Paris, writes: "I visited the Madelon and never saw a more beautiful church." Which shows how the popular song holds its own.

"Twice in his review of the Heifetz recital the Herald critic speaks of that artist's performance of the Vieuxtemps concerto. As a matter of fact, Heifetz played a Wieniawski concerto, the one in D minor. Maybe when the Herald critic hears Debussy he thinks he is listening to Beethoven, and

when he is listening to Chopin he thinks he hears Brahms, and perhaps that accounts for the way he writes very frequently." So ventures "Musicuss." Obviously the Herald critic's pen slipped, but under any circumstances, the music of Vieuxtemps is not as far apart from that of Wieniawski in style as are the poles in distance.

Helen V. Carr inquires: "What has become of Felix Gernsheim, whose lovely works I used to hear when I was a violin student in Germany? Is his violin concerto ever played nowadays? Are his choral compositions heard any more?" We presume that Friedrich Gernsheim is meant. He died in Berlin in 1916. There are practically no performances of his scores in this country, and very few in Germany. He was at one time looked upon as a "modernist" there, later was considered a conservative, finally a reactionary, and then fell practically into oblivion. That is the tragedy of not being a genius.

Apropos to Gernsheim, we remember particularly one of his piano pieces, called "Aeolus," or something like it, which that deft fingered piano fairy, Katharine Goodson, used to play with dazzling speed, airy lightness, and delicate whimsicality. Katharine promised to come over from London soon and to play husband Arthur Hinton's new piano concerto in these parts, but England is keeping her busy with London recitals and provincial touring. The Hinton concerto is a piece of red blooded and bouncing music and someone ought to get the performing rights for this country if proud Mrs. Hinton will part with them.

At a recent salon musicale attended by many musical persons, lay and professional, we heard a pianist play a long composition during which we had much time in which to gaze at the faces of the various guests and to speculate upon their probable thoughts as they listened. Our guesses were as follows:

The baritone: "I wonder if that dark girl in the black hat is here alone."

The concert manager: "If I had stayed in the refreshment room I wouldn't have to listen to this."

The lady in the black hat: "I don't like that baritone's eyebrows."

The hostess: "Why in the world do they eat all the chicken salad and leave all the cold meat?"

The fat man: "The way the hostess keeps looking at the table and then at me makes me think she saw me take three helpings of the salad."

The theatrical manager: "That tapestry would look well in my second act."

The actress: "I'll have to edge over after awhile and talk to the theatrical manager. Maybe he has a role for me."

The tall, dark chap: "That one with the blue eyes looks full of mischief."

The male theatrical star: "I wonder if they'll ask me to recite."

The soprano: "This gown is making them all look."

The waiter: "Don't these people ever get anything to eat at home?"

The painter: "Some daub, that portrait of the hostess. Wonder if she'd fall for one of mine."

The frock-coated young man: "I see some poker players. Maybe we could sneak upstairs."

The stout lady: "Whew! it's warm."

The contralto: "My what a draught here."

The basso: "Well, at any rate I'm the only basso here."

The press agent: "I'll get hold of the musical editor and show him those notices from Decatur, Ill."

The musical editor: "I don't like the way that press agent is looking at me."

The doctor: "There's a promising lot of coughing here."

The young thing: "They ought to have dancing."

The pianist: "What a rotten piano."

The music lover: "Sh!"

If Gatti-Casazza is the capable head of the Metropolitan Opera then assuredly Rosina Galli is its clever feet.

If anything equals the contempt with which the old and conservative critics and composers regard the young and radical critics and composers, it is the contempt with which the young and radical critics

and composers regard the old and conservative critics and composers.

Last Saturday they performed "Nav." and "Pag." at the Opera. "Nav." and "Pag."? Oh, "Navarraise" and "Pagliacci." Formerly the double bill was "Cav." and "Pag."

J. P. F. (we had begun to worry about his non-appearance for several weeks) makes bold to ask: "Have you ever noticed how much metal, pure and alloy, there is in music? First of all we have the tenor with the golden tones, the soprano with the silvery timbre, the pianist with wrists like steel, and the leaden conductor. Lots of the inferior artists possess brass, and some of the good ones have plenty of tin and iron men. Is it not so?" Assuredly it is, J. P. F., but you forgot to mention the sterling musicians, the German silver or Wagnerian tenors, and the copper or police band.

After looking well at the Verdi monument in Sherman Square the other day, we decided (with apologies to a certain Italian critic) that Verdi's real monument is "Aida."

Three unknown Haydn symphonies have been discovered, will be played soon, and then remain unknown again.

The violinists should sue the pianist Pesetzki for infringement of nomenclature. His first name is Jascha.

"Commend me to 'The Dead City,'" leadpencils M. B. H.; "it has a wonderful night life and at least one very vital citizeness."

Which reminds us of the lobby dictum of Czecho, who exclaimed enthusiastically: "Jeritza is grandly gifted by Nature and does not hesitate to display her gifts."

Up to the moment of going to press, conscientious research reveals the fact that the 1921 season so far has produced 548 triumphs, 722 ovations, 944 hurricanes of applause, 846 salvos of approbation, and 617 cataclysms of enthusiasm.

"You'll like the bull-throated choruses at the Metropolitan," said the impish printer's devil when he substituted a b for an f in the Town Topics review of the recent "Boris Godunoff" performance.

Montreal cheered Wagner recently. But not nearly as much as Wagner cheered Montreal.

Nilly (after a long Bach fugue, enthusiastically): "What do you think of that?"

Willy (severely): "Germany should pay."

LEONARD LIEBLING.

"JAZZ" AGAIN

William A. McKeever has contributed an article to the New York Journal under the heading of "The Effects of 'Jazz,'" in which he blames "jazz" for the growing immorality of our times. He quotes several paragraphs from Dr. Frank Norton "of Madison, Wis., an acoustic engineer and a nationally known musical scientist." (His name is not listed in "Who's Who" and we personally never heard of him.) This man Norton is quoted as saying that "jazz" music is the most detrimental factor with which we have to contend in keeping dances clean. "Jazz" has the same disorganizing effect on the nervous system as moonshine liquor." Commenting on this Dr. McKeever says: "'Jazz' music is the moral reprobate, the daredevil outlaw which generates the slovenly shimmy type of dance. Why cannot the respectable young people of America themselves blot out this musical Bolshevism?"

Why, indeed, and likewise why should they? The respectable young people of America are not, like these learned professors, foolish enough to believe that "jazz" music, or any other music, can be itself immoral or can generate immorality or lead to immoral dancing. Our young people of today dance cheek-to-cheek to the staid strains of Strauss, Offenbach and Waldteufel just as they do to the jazziest of "jazz." That "moonshine" stuff, quoted above, is "moonshine" pure and simple. Our young people have too much sense to believe it. Also, it is well to remember that every generation has felt it to be its duty to criticize the next generation. Leave the young people alone. They will grow up and "jazz" will disappear in the natural order of things. It is only a matter of time.

AMATEUR SPORT

Home music is a thing that is being greatly neglected, and that this neglect is costing the music teachers, publishers and manufacturers of musical instruments in this country an appreciable sum can not be doubted. Too many people take a few music lessons and then let music drop out of their lives entirely, at least home music. They may go to concerts—most of them no doubt do—but even in that field it is pretty sure that they do not support our artists, especially those who do not possess a sensational reputation, as well as they would if they had the habit of making home music.

Pupils of singing, for instance, do not think it is worth while to continue their studies unless they can become professionals, or at least, if amateurs, if they can not sing in such a way as to create a sensation. Sensation is in the air. Everybody wants to shine. Music just for itself, just for the pleasure it gives in the home to the family and a few music loving friends, has ceased to have a value. (Except dance music, where the young lady of the house strums a few popular tunes for her own edification or for her friends to dance to. There is plenty of that.)

It is not a matter of taste but of technic. Music students do not get enough technic to perform chamber music works, or even the accompaniments of the more difficult of the standard song repertory. If, in rare cases, they do get that sort of technic, they almost always find it impossible to meet others equally proficient. Several cases come to mind of such proficient amateurs employing professionals to come to their homes to play chamber music with them.

Professionalism also hurts the cause very greatly. Everybody who gets a little technic wants to put it to the purpose of earning a little money with it. They get church positions or orchestra positions. Start an amateur orchestra, and nearly every man or boy who becomes a member of it will have in his mind some desire to make his music profitable. One such orchestra was organized (in a Western city) which had forty members, thirty of which ultimately played professionally, though only a few were really competent. If they had been competent they never would have played with the amateur orchestra, which they only did so as to get the necessary experience and routine (to say nothing of the advertising) which would render it possible for them to get a professional position.

That is bad. There is no defence for it. Are we to have no amateurs? Does nobody in this great land of ours care enough about music to take it up and study it and practice it for the pleasure of it, and only for the pleasure of it? We have amateur athletics, and we make strict laws to prevent professionals passing themselves off as amateurs. Amateurs have, generally, too much self-respect to accept money for taking part in games.

But in music there seems to be no self-respect. Just because the voice is useful, singers get a church position, often in spite of the fact that the money thus earned is not needed; in spite of the fact that they are taking the money out of the hands of those who really need it. One would think that they would have too much self-respect to do such a thing. But they have not.

Is it possible to do anything to remedy this state of affairs? That is a question it is by no means easy to answer. There are two distinct phases of it, as already outlined: those who do not get sufficient technic for it to be useful; those who turn their technic, as soon as they get it, into dollars, and entirely abandon music as a pleasure.

Music teachers and musical organizations should give the matter their serious attention. If a solution is to be found, it is sure that the incomes of professionals—real professionals—will be greatly increased. Music will get into the homes and stay in the homes. As matters are now, John Smith and Mary Jones are both required by their parents to take music lessons. Then they get married and abandon their music, but force their children to take music lessons, just as they were forced by their parents. And so on, from generation to generation, without end and without progress. The thing is manifestly absurd and should be remedied.

UNFITTING

The MUSICAL COURIER, having no personal interest in the matter, and not even knowing the name or identity of the sculptor, might as well be the one to step right out and say that the bust of Enrico Caruso that was presented to the Metropolitan Opera House and is now displayed in the foyer, is one of the least satisfactory examples of the sculptor's art that New York has ever seen. The resemblance

to Caruso is remote. All the strong lines of character have been taken out of the face, and the pose, which presents the left profile to the onlooker, is a strained and unfortunate one. One sincerely hopes that the Metropolitan will be able to find some better and more fitting memorial to its famous artist than this. The bust and its pedestal are gilded! The memory of Caruso requires no gilding.

OPERA IN OUR LANGUAGE

The Opera in Our Language Foundation, Inc., with offices in the McClurg Building, Chicago, is being conducted upon energetic lines, and although we cannot entirely agree with the methods that are being adopted for the advancement of American opera, still we believe that the organization deserves every encouragement, especially in view of the fact that it has an imposing list of officers. For the benefit of those interested, this list is given in full:

National officers: (Chairman) Mrs. Archibald Freer, (treasurer) Mrs. Louis E. Yager, (secretary) Mrs. Albert Ochsner, (executive secretary), Genevieve C. Porter; honorary chairmen: Wallace Rice, Dean Peter C. Lutkin, Harrison M. Wild, Dr. Norman Bridge, Percy MacKaye; State chairmen: W. Otto Meisner (Wisconsin), Byron E. Cooney (Montana), Robert G. McCutchan (Indiana), Mrs. James J. Read (Arkansas), Mrs. Will Henniger (Arkansas) vice-chairman, Mrs. J. E. Bird (South Dakota), Nanette B. Paul (District of Columbia), Nellie M. Gould (Buffalo, N. Y.), Mrs. J. E. Loop (Tennessee), Mrs. H. O. Havemeyer (New York City), Charles W. Cadman (California), Mrs. F. L. Carson (Texas), Charles H. Meltzer (New York), Dr. Charles L. Seeger, Jr. (New York), vice-chairman, Cora G. Lewis (Kansas), Mrs. C. A. Shawhan (Alabama), Mrs. Frank K. Ashworth (Florida), Mrs. Thomas L. Johnson (Ohio), Mrs. Charles S. Peterson (Illinois), Robert W. Bingham (Kentucky).

The latest report of the Foundation is contained in the letter which follows:

The Editor, Musical Courier:

In Edward Moore's able criticism in today's Tribune, he makes the statement that we will not have opera in our language for years to come. We have had it many times and with success. The Emma Abbott and Clara Louise Kellogg opera companies gave it and made money. At present we have three companies in existence in the United States giving "opera in a language we can understand and at prices we can afford to pay," as is the announcement of the Boston Society of Singers, now giving thirty weeks of opera in English and with success. The Dunbar Opera Company has three companies on the road with five operas in the repertory. And now the National Opera Company of America is organized for opera in our vernacular. The grand opera companies of New York and Chicago, and their rich guarantors, still hold fast to the un-American and foreign language system which is not only not intelligent but which continues to crush out American music. When the musicians of this country take things in their own hands we will not only have opera in our language, but hear operas by our composers. They do exist, and the injustice to our musical art is apparent to all who will stop to think. If we can not hear or understand these foreign languages (and this necessitates an audience solely of linguists), it is then high time to abolish them, and in time we may so sing English in this country as to enable some of the words to creep through to our ears. No one who was not deaf ever failed to understand David Bispham in concert or in opera, and what is possible in one field is equally so in another. While we live seventy-five years in Europe getting "artistic prestige," it is little wonder that one forgets how to articulate our mother tongue, and when we stop going abroad and begin to get our training in the United States—which can be done—we will learn to sing English so that a good part of what is sung can be heard, if not all. We demand fair play for American musical art, which will largely be accomplished when singing English is once established as a general custom. Opera in our language will then be here to stay, because it will be popular and it will pay.

After most careful, unbiased and conscientious investigation, the Opera in Our Language Foundation begins by endorsing the following American operas: "Shanewis," by Charles Wakefield Cadman; "Daughter of the Forest," by Arthur Nevin; "The Echo," by Frank Patterson. The first two are published, the last is in manuscript. Other endorsements will follow, and all that is left is for opera companies to give these operas first presentation.

(Signed) E. E. FREER.

Chicago, December 4, 1921.

ILLEGAL OPERA

A London newspaper, The Morning Post, in celebrating its 150th anniversary a few weeks ago, reprinted some of its early news paragraphs. Among them was the report of a £50 fine imposed on Mrs. Cornelys, who had been guilty of producing an opera at her social club in Soho. She was licensed to give concerts, balls and masquerades, but not to overstep propriety with operatic productions. Sir John Fielding, the Bow Street magistrate of the period, said to the erring lady:

You have Drury Lane and Covent Garden, presided over by two of the greatest geniuses of the age, David Garrick and John Colman; there is also the theater on the Haymarket, ruled by the English Aristophanes, Samuel Foote; there is Ranelagh, with its music and fireworks; Sadler's Wells, where you have tumbling and feats of activity; Marybone Gardens, with music and plum cake; White Conduit House, and the other tea drinking houses all around the town, and these are enough for a well ordered people.

Perhaps £50, otherwise \$250 in round numbers, seems a high price to pay for producing opera in

1773, but we assure Mrs. Cornelys that the production of opera in London today might easily cost her \$250,000. Sir Thomas Beecham found it ran into millions.

We also suggest a district of London a mile or so west of Soho for the operatic venture today. We know that young Mozart and his father had lodgings in Frith street, and that De Quincy lived in the very heart of Soho in years gone by. Today, however, the district is dominated by the huge pickle and jam factory of Crosse & Blackwell, and the adjoining streets are full of little French and Italian restaurants. The smells of boiling vinegar, stewed raspberries, garlic, chianti, and fried potatoes mingle with the fragrant memories of the vanished Soho—with its Mozart, Hazlitt, Flaxman, De Quincy, and Mrs. Cornelys, the illegal producer of operas.

REFINEMENT VS. VULGARITY

Walter Damrosch introduced the other day Prof. David Stanley Smith's new piece for flute solo and orchestra—"Fete Galante." It bored us. It bored us very thoroughly indeed. It may have been our density, but we could find nothing festive or gallant, pleasant or interesting in it; nor could we discover any possible reason for the elevation of that instrument which is the least ear-wooing of all to the position of soloist in what was practically a short concerto in form. The critics ran around and around, chasing their own tails in an attempt not to say anything unpleasant about it. The effort of the New York Times critic was a masterpiece:

The composer has not attempted to appropriate the musical idiom of the eighteenth century, nor to do more than hint at it occasionally. He does not get far away from the idiom of the twentieth. What he seeks is atmosphere and suggestiveness, rather than a literal statement. He has devised his flute part with much fantasy and inventiveness; and it was played by Mr. Barrère with superlative skill, quite in the spirit in which it was written.

That sounds like a fine notice, does it not? But read it carefully and you will discover that there is not one word of positive praise for the music in it. The Sun opined that "there might be a little more spontaneity in the general music scheme of the whole" (there might, indeed!), while it was left for the Tribune's critic to find just the right phrase: "His composition is refined as well as original in thought and manner." Original it was—that is, it was different from what anybody else has wanted to write previously or ever will want to write; and "refined" is just the word for it. It is as refined as a Prince Albert coat.

However, there was some music on the same program that was not at all refined. Percy Grainger wrote it—or, rather, made it over from some fine old English tunes, "Molly on the Shore" and "Shepherd's Hey." Percy so far forgot himself as to introduce the xylophone into his orchestral arrangement of the second tune, and, it seems, the xylophone really has no place in polite musical society. It merely led the Tribune to reminisce about a Polish Jew named Gusikow, who played the xylophone when "the 'Eroica' was only thirty years old;" but the polite and correct Times reviewer went further and rebuked it fittingly:

Mr. Grainger's pieces are familiar. Both are based on admirable and captivating tunes. Mr. Grainger is a good judge of a good tune. We are sorry, however, that he rearranged the "Shepherd's Hey" from a setting for a "room-music twelvesome" to one for full orchestra, with a great deal of drum, xylophone and other noise-making instruments. We prefer it for the room-music twelvesome, and fear that in the newer form it is not only more resonant, but a little vulgar; and there is no reason why a "Shepherd's Hey" should be vulgar.

Vulgar! Oh, dear, oh, dear! Percy will please now suffuse with blushes of becoming shame and hide his stricken head. However, there was a bit of consolation in what the World said:

The Grainger music was a buoyant affair, and the audience reacted interestingly. Some naively swayed in their seats, suffused with the dancing rhythms. Others incipiently tapped with a finger or waved a foot, and then checked the movement in confusion as soon as they became conscious of it. One, a very distinguished looking woman, beat time with her forearm openly and unashamed. And above in a loge a child began to caper.

Somehow or other that seems rather a good recommendation for music. It gave joy, much joy, to many persons, even if it was so unpleasantly vulgar. And we are still looking for the person into whose life Prof. Smith's eminently refined music brought the least ray of happiness.

"MEN MAY COME AND—"

The Boston Symphony Orchestra still goes on as strong as ever—but the former concertmaster who started all the trouble is leading a restaurant orchestra in this city now.

ROSENTHAL'S ENGLISH LETTER

Rosenthal, the famous pianist, had a little tilt with a London music critic a few weeks ago, which called more attention to the critic than he is accustomed to receive. We hardly think it was worth the trouble of a musical artist whose name is known throughout the world to answer a local critic who is unknown outside his restricted circle in a small section of England. In justice to the London critics let it be said that they received Rosenthal with open arms and gave him more praise than any pianist has had in England for many a year.

The remark which offended Rosenthal was, that by omitting compositions by Byrd, Bull, Farnaby, Gibbons, from the programs of his seven historical recitals, "to flout us English to our faces." Rosenthal replied that as those composers flourished more than a century before the period he was illustrating in his chosen limits—from Bach to Brahms—he could not understand why he should be accused of flouting the English.

Another, and far more reasonable critic, took up the gauntlet in Rosenthal's behalf. Said he: "It was probably not Rosenthal's aim to be historical to this antiquarian extent, by resuscitating ancient worthies whose music is now of interest only to musical archaeologists, and now no longer forms part of the accepted concert repertoire."

We do not know what Rosenthal thinks of Byrd and Bull, Farnaby and Gibbons. We are satisfied with our own opinion of those antique worthies. We agree with the critic who defended Rosenthal, and we know perfectly well that the general British public would stay away from any recital of archaic British music. Who cares today for Byrd (or Bird) and Bull, Snake and Cow, Ant and Elephant! Half-a-dozen patriotic antiquarians, and another half-dozen of curiosity seekers, might feel it incumbent on them to support a concert of pre-equal temperament British music. Ah! that lets the cat out of the bag—pre-equal temperament! That means restricted harmonies and limited modulation. That means an over abundance of tonic and dominant chords, with an irritating recurrence of near related keys returning to the same old dominant in the same old way. We know that antique stuff, and although we have genuine admiration for the old pioneers, our admiration extends to them only as pioneers, and ceases altogether when we look back on them from our advanced musical civilization.

Setting aside our opinion altogether, we point to the stern fact that the musical world has turned away from Byrd and Bull, Farnaby and Gibbons, Blow and Boyce, Banister and Croft, Arne and Akeroyd, Campion and Ford, Fayrfax and Edwardes, Dowland and Green, Chilcot and Dibdin, Battishill and Danyel, Davy and Farmer, Attwood and Hart, Howard and Pelham Hemfreys, John Jenkins and Robert Jones, Lanier and Lawes, Leveridge and Locke, Linley and Morley, Purcell and Porter, Rosseter and Smith, Travers and Turner, Stagginis and Webb, Weelkes and Wilbye, Wilson and Young. We could name fifty more, did time and space warrant the extravagance. Who cares today for their names when their works are dead?—with the exception of a song or two.

There is a parallel in English literature. A few enthusiastic patriots preach Anglo-Saxon to unheeding ears. Sir Arthur Quiller-Couch, an eminent English author, professor of English literature in the ancient university of Cambridge, said to his pupils: "I hope to convince you, that venerable as Anglo-Saxon is, and worthy to be studied as the mother of our vernacular speech, its value is historical rather than literary, since from it our literature is not descended."

Let us apply the same test to old English music. Modern music is not descended from the old English composers who flourished before Couperin and Bach. Rosenthal, therefore, was right in not beginning his series of historical programs with music from which no music on his programs is descended.

ABOUT CHALIAPINE

Olin Downes, writing in the Boston Post about Chaliapine, makes some remarks of such vital importance that we can do no less than quote them in full:

And here is something of interest to trembling, mouse-like, prospective musical debutantes. Mr. Chaliapine was so nervous that he was absolutely upset when he appeared last Wednesday night. He sang his first two songs ineffectively and under extreme tension of fright. Fright! Chaliapine! Let the nervous young pianists and singers remember that. The thing which transformed an occasion which with the faint-hearted might have been a rout instead of a triumph was that after all and underneath all the singer had definite, surpassingly original dramatic ideas. He carried them out, and before long his audience cared nothing about details of singing methods or of tradi-

tions of interpretation. The man had woven a spell. He had taken his hearers up in his tremendous Russian fist and they were his willing captives. That was because Chaliapine had so much to say, and for no other reason. If students could summon the will and the perspective to think of this point when they appear, and on no other point, there would be a far greater number of first recitals. They fear that "the critics" will roast them if they do not hit the note. In the first place, the critics won't bother particularly about whether they hit the high notes, provided they are not careless or hopelessly incompetent. In the second place, it would not matter nearly as much as the young singer seems to think if the critics did "roast." In fact, a "roast" may be a very good sign. Many a young artist thoroughly browned at a first recital has lived to acquire an enormous public following and the unequalled support of the press in the very city in which the "roast" occurred. Let the young man or woman about to sing forget everything except interpreting the poem. The voice itself and the music will do the rest, not only with Chaliapine, but, if you have brains and the faith, with you.

CHASING RAINBOWS

What an endless amount of consolation unsuccessful composers derive from the stories of Beethoven's rebuffs, Mozart's calamities, Schubert's neglect, Wagner's opposition. When they produce an opera that fails they say: "Ah well, see what a struggle 'Lohengrin' and 'Tannhäuser' had." If they compose a symphony which falls flat, they exclaim: "The critics said just the same things about Mozart's G minor and Beethoven's C major." When the heartless publisher returns their pile of new songs, they sigh: "Yes, Schubert left hundreds of songs unpublished which the publishers were too stupid to recognize." When their piano compositions are not accepted for publication they derive a saddened satisfaction from the thought that Chopin had an awful time inducing publishers to risk their money and reputation by printing his advanced stuff. Deep down in their hearts they cherish the cheerful hope that the world will slowly grow conscious of their towering merits after they are gone. They picture to themselves a constant procession of reverent pilgrims to their lowly grave, and in imagination they hear the aforesaid pilgrims muttering: "Poor old Confucius Montezuma! No one understood his marvelous music while he was alive."

We would be the last to rob Professor Confucius Montezuma of his post-coffin joys, but we must suggest, respectfully of course, that he is the only man who appears not to understand his own music. His multitudinous works belong in the same class as the girl who was "pretty, all but her face." We take this opportunity of showing our biographical erudition by recalling that those composers who are said to have been criticized and neglected had likewise a circle of friends who were profoundly impressed with their genius. As the years came and went the circle of admirers grew. They were criticized most by those who knew them least, and were most admired by those who knew them best.

There have been wise men who recognized their own musical shortcomings. Hans Richter, for instance, began his musical career with the hope of becoming a composer. When he met Wagner he tore up all his MSS. and devoted his life to conducting. When a man as great as Hans Richter changed his life work on account of Wagner he proved that the much maligned Wagner had at least one admirer. What would have happened had Richter continued to compose and had joined the ranks of Wagner's jealous enemies? He would probably have gone down to his grave "unwept, unhonored and unsung."

It has sometimes occurred to us that the splendid musicianship and unflagging energy of Vincent d'Indy might better have been employed than in piling up compositions which the world is not evincing much anxiety to hear. It seems unjust that so much serious endeavor should be unrewarded by the musical world, but such is the way of the world. Nature cares nothing for the individual but much for the race. And the world cares nothing for the musician and everything for the music that appeals to it. How fortunate Boccaccio was when he wrote his scandalous and merry tales when young, even though he spent the rest of his life as a serious scientist and tried to suppress the book the world still wishes to read!

JUDGES ANNOUNCED

The chamber music competition of the Circolo degli Artisti di Turin, Italy, announcement of which appeared in the MUSICAL COURIER several months ago, terminates on December 31 (this month). The following jury of well known Italian musicians has been selected to examine and pass upon the manuscripts submitted: Franco Alfano, Frederico Colino, Enrico Contessa, Franco Da Venezia and Tullio Serafin.

I SEE THAT

Saint-Saëns, the noted French composer, died on December 16.

Wagner's "Die Walküre" was revived at the Metropolitan last Friday and was given in German.

Olive Nevin has been instrumental in organizing the Sewickley Musical Club in her home city.

This is the last season that Mr. and Mrs. Harold F. McCormick will make up the deficit of the Chicago Opera. Mischa Levitzki has arrived in Cairo, Egypt, on his trip around the world.

Charles Hackett sailed for France last week to sing at La Scala, Milan.

Mary Garden is threatened with pneumonia.

About 1,400 persons attended the recent recital given in London by Tetraxini.

Helen Moller has established a "Little Theater for the Greek Dance" at the Lexington Opera House.

Minneapolis will have a string quartet made up of the leading players of the Minneapolis Symphony Orchestra.

Samoiloff gave a studio musicale at which selections were given by Miura, Tarasova, Bernard, Barondess, Alt-house and Selinsky.

The tentative date for New York's next Music Week is set for April 30 to May 6.

Galli-Curci is scheduled for ten Chicago Opera performances during her five weeks' stay in the Windy City.

Organist Farnam's December 16 program contained many selections suitable for Christmas.

A. Sklarevski's second New York recital takes place at Town Hall on January 23.

Sue Harvard and Alice Gentle are singing Harriet Ware's "Stars."

On May 1, Mrs. A. K. Virgil expects to return to New York and reintroduce the Virgil Method.

Lenora Sparkes will make a tour of the Behymer-Oppenheimer Pacific Coast territory during 1922-23.

Cecil Fanning won much praise from Dean Butler after his recent recital at the University of Kansas.

Millicent Mayer, daughter of Daniel Mayer, has arrived from England to spend the winter with her father.

Elena Gerhardt has been reengaged for a second appearance this season in Indianapolis on February 13.

Walter Mills has been chosen baritone soloist of the Christian Science Church of Bronxville, N. Y.

Besides his many other accomplishments, John W. Nichols is a successful etcher.

The New York Opera Singers were heard in New England, five of them being from the Aborn Opera School.

Edgar Fowlston has sung "The Messiah" eighty-eight times.

Alfred Coates has arrived to conduct the New York Symphony Orchestra.

The next convention of the Music Teachers National Association will be held in Detroit December 28-30.

Sidney Thompson has just completed three new one act plays.

The music critic of the Chicago Journal considers Mildred Dilling the De Pachmann of the harp.

There is bitter protest of musicians in France against the ruling of the Government to tax pianos.

Birgit Engell will not arrive in this country in time to appear with Strauss at Town Hall on December 31.

The Milton Aborn Opera Club seeks new members.

Albert Spalding has just given two violin recitals in Paris. The engagement is announced of Alys Lorraine to Richard Northcott.

Anna Fitziu gave a reception for Titta Ruffo last week.

The Thursday morning musicales given at the Drake Hotel in Chicago have been discontinued.

Pat Conway will be the director of a school of band instruments at the Ithaca Conservatory.

Ellie Marian Ebeling is versatile. She sings, teaches and conducts.

Henry Hadley will conduct the Philharmonic Orchestra at Carnegie Hall on December 30.

John Barclay, the young Scotch baritone, is having a busy first season in America.

Houston, Tex., will have one week of grand opera each year.

Ethel Leginska and Hans Kindler are making many concert appearances together this season.

George H. Gartlan will give a series of lectures at the American Conservatory, Chicago, next summer.

On December 11, Mme. Niessen-Stone held a reception and musicale in honor of Elly Ney and her husband.

President Harding received Mrs. E. B. McConnell and her two daughters when they were in Washington recently.

The Forest Hills Choral Club is the name of a new organization formed in Forest Hills, N. Y.

Nellie Cornish, director of the Cornish School in Seattle, will arrive in New York about January 1.

Vincent d'Indy was guest conductor of the Boston Symphony Orchestra on December 9 and 10.

On December 10 Mr. and Mrs. Vittorio Arimondi celebrated their twenty-fifth wedding anniversary.

Sue Harvard will be the soloist at the Eisteddfod to be held in Philadelphia on January 2.

Bronislaw Huberman already has made ten appearances in concert in New York.

Six concerts took place in Chicago on the afternoon of December 11.

Robert E. Schafer is the new publicity director of the Bethlehem Choir.

Emil Telmányi was exceedingly well received when he gave a recital at Westminster College.

Nelson Illingworth made his first appearance in Cleveland on November 29.

Ethelynde Smith was entertained extensively on her Coast to Coast tour.

The Three Arts Club at Baylor College has secured Alberto Salvi, harpist, for a recital on January 6.

Marshall Kernochan's "The Foolish Virgin" was sung by the Tuesday Musical Club at Akron, Ohio, last week.

The National Concert Managers' Association held meetings in New York on Monday, Tuesday and Wednesday.

Maria Ivogün will arrive in New York within the next day or two.

Alfred Mirovitch, pianist-composer, is filling over a dozen dates on the Coast. G. N.

D'INDY GUEST CONDUCTOR OF BOSTON SYMPHONY ORCHESTRA

Braslau and the Harvard Glee Club—Gabrilowitsch Gives Recital—Interesting Experiment at Longy School—Homer and Du Carp Attract—Frederick Tillotson Pleases—Audience Likes Beatrice Cast—Frank Watson's Program—Concert of Christmas Music—Third Concert of Flute Players' Club—"Lucia" in English—Philharmonic Society Heard in "Martha"—People's Symphony Orchestra Gives Eighth Concert—Miquelles Score—Ernest Newman Praises Ethel Frank

Boston, Mass., December 17, 1921.—Vincent d'Indy, the French composer, conducted the eighth pair of concerts of the Boston Symphony Orchestra, Friday afternoon, December 9, and Saturday evening, December 10, in Symphony Hall. It was the second time that the eminent composer had acted in a similar capacity, having conducted concerts of the Boston Symphony Orchestra in this and other cities sixteen years ago. The first part of the program which Mr. d'Indy arranged for this occasion consisted wholly of eighteenth century music—a serenade for two string orchestras and drums from Mozart, a chaconne gracieuse by Lalande, and a concerto by Bach, the piano part played by Bruce Simonds. The second part consisted of the most recent work from Mr. d'Indy's pen, his "Poème des Rivages." The audience and orchestra arose to receive Mr. d'Indy at both concerts, obviously impressed by the great personality of the man, and respectful of his genius. The orchestra played brilliantly and seldom has the audience been so warm in its applause.

The music from the early composers impressed anew with its grace, charm and clarity, particularly in the case of Mozart's serenade, and the altogether delightful and strikingly original music of Lalande. Bach's concerto was enhanced by the sympathetic reading of Mr. d'Indy, and by the excellent performance of Mr. Simonds at the piano. This pianist is happily endowed, not only with the customary attributes of admirable pianism, but also with a rare sense of style and proportion. Never obtrusive in any sense, his playing was marked by an extraordinary clarity and unerring feeling for the melodic line and design of the music. Loud and long was the applause, and deservedly so. Mr. d'Indy's newest music is happily less cerebral than many of his earlier compositions. It is more melodious, without sacrificing the characteristic harmonic and instrumental effects that stamp all his work. In this suite he has translated into tones his visual and spiritual impressions of the sea, and produced thereby a music that is generally agreeable and impressive.

On the preceding Thursday evening, at Sanders' Theater, Harvard University, the orchestra gave a concert, with Mr. Monteux conducting and with Jean Bedetti, the solo cellist of the band, as soloist. Mr. Bedetti played Haydn's sonful concerto for cello with the skill, taste and communicative ardor that always characterize his interpretations. He was recalled a number of times by an appreciative audience. The purely orchestral numbers of the program were Beethoven's eloquent and solemn "Eroica" symphony and the gorgeously colored and ingeniously written suite drawn from Ravel's ballet, "Daphnis et Chloé," which Mr. Monteux interpreted effectively.

BRASLAU AND THE HARVARD GLEE CLUB.

The Harvard Glee Club, Dr. Archibald T. Davison conductor, assisted by Sophie Braslau, contralto, gave the first of its regular series of three concerts Tuesday evening, December 13, in Symphony Hall. The Glee Club exhibited

familiar abilities and renewed old pleasures in these choruses: "Come, thou, oh, come," Bach; "Ecce quomodo moritur justus," Palestrina; "Glory to God in the Highest," Pergolesi; "Salameikum," Cornelius; "I Hear a Harp," Brahms, and song from Ossian's "Fingal;" "Chant de Guerre," Florent Schmitt; "Dainty, Fine, Sweet Nymph," Morley; "The Broken Melody," Sibelius; "Let their celestial concerts all unite," Handel. Miss Braslau was heard in the following pieces: "The Distant Beloved," Bassani; "Furibondo," Handel; "Vocalise," Rachmaninoff, and these songs by Moussorgsky: "The Classicist," "The Orphan," "On the Dnieper," "Berceuse" and "The Storm."

Miss Braslau's warm, full voice, skill in song and dramatizing abilities have never been heard to better advantage than in the songs from Moussorgsky. She was particularly effective in the pathetic song about the orphan, the grim tragedy of "Berceuse" and the Cossack's stirring song to the Dnieper. She was applauded with tremendous enthusiasm.

GABRILOWITSCH GIVES DELIGHTFUL RECITAL.

For the first time since he became conductor of the Detroit Symphony Orchestra, Ossip Gabrilowitsch, the Russian pianist, returned to Boston, Sunday, December 11, for a recital in Symphony Hall. His program was as follows: Variations ("The Harmonious Blacksmith"), Handel; "Rondo Expressivo," Ph. Em. Bach; Turkish march, Mozart; sonata, op. 10, D major, Beethoven; sonata, C minor, op. 22, Schumann; rhapsodie, B minor, Brahms; nocturne, B major, and "Fantasie Impromptu," Chopin; "Caprice Burlesque," No. 3, Gabrilowitsch.

Mr. Gabrilowitsch's art has not been impaired by his absence from the concert platform. Indeed, it has grown in power and eloquence—witness his stirring interpretations of the sonatas from Beethoven and Schumann. The qualities that have always distinguished his playing remain. No pianist of the day plays with a finer sense of tonal beauty, with greater style, with more poetic feeling than does Mr. Gabrilowitsch. Encores were repeatedly demanded and granted. It is to be hoped that this truly great artist may be persuaded to devote more of his time in the future to concert work.

INTERESTING EXPERIMENT AT LONGY SCHOOL.

Through the kindness of Mrs. Gertrude B. Peabody, violin instructor for children at the Longy School, beginning Tuesday, January 3, 1922, an eighteen hour trial course in violin will be offered to children from seven to fifteen years of age who are regarded as being gifted musically and whose financial means do not permit them to receive adequate instruction in music. This course will be offered only to children who have never studied the violin before.

The course will be given under the personal direction of Mrs. Peabody, in the form of class lessons to meet twice weekly—on Tuesdays and Fridays from three to four for children from eleven to fifteen years of age, and from five to six for children from seven to eleven years of age. The enrollment will be limited to five pupils in a class.

This trial month of lessons will serve as a test of the children's true abilities and real desire to work, very strict attendance being required from each pupil. At the end of the month, and if satisfactory results are obtained, one student will be selected and will be entitled to enter the school as a violin pupil, no fee of any kind to be charged whatever, beginning February 1, 1922, for an hour lesson each week.

This student will be granted the same privileges as all other regular students, provided that he complies with the school regulations, which will be given him upon registration. Any infraction of said regulations means that the winner must forfeit the free scholarship. Pupils may register any time up to December 28. As each child must have a violin suitable for his size, it will be necessary for applicants to register personally, and to bring with them two letters of recommendation from at least two persons who can vouch for the particular needs of the applicant, preferably letters from school or music teachers, or any other person excepting relations.

Through the kindness of John A. Gould & Son, they have obtained the loan of a violin outfit for every pupil who registers for the trial course, free of charge. John A. Gould & Son has also very kindly given a violin to be presented to the school for the winner of the scholarship.

A fee of five dollars (\$5.00) will be charged to each

applicant upon registration for the month trial course, this amount to cover the expenses incurred during the month's instruction—the remainder of which will start a fund for books and equipment during the scholarship period.

Mrs. Peabody, who will give generously of her time in the promotion of this experiment, studied with Willy Hess and Carl Wendling in Boston, and several years abroad under Robert Mahr, a pupil of Joseph Joachim. She is well equipped to undertake a course of this character through her experience as a teacher of children.

HOMER AND DUCARP IN JOINT RECITAL.

Louise Homer, contralto, and Magdeleine DuCarp, pianist, were the attraction at the third concert of the Steinert Series, Thursday evening, December 15, in Symphony Hall. Mme. Homer sang the following numbers: "Hymn to Nature," Beethoven; "Dem Unendlichen" and "Frühlingsglaube," Schubert; "Maedchen sind wie der Wind," Loewe; "Le Chevauchée Cosaque," Fauré; "La Procession," Franck; "In questi fieri momenti," from "La Gioconda," Ponchielli; "Sheep and Lambs" and "Prospice," Homer; "Lullaby" and the "Falling Star," Old Irish; "The Motherless One," Latvian; "Annie, the Miller's Daughter," Slovakian. Mme. DuCarp was heard in these pieces: Toccata, Saint-Saens; "Papillons," Schumann; nocturne and two etudes, Chopin; nocturne in form of a waltz, Pierné; "Dawn," Cyril Scott; polonaise in E major, Liszt.

Mme. Homer very skillfully surmounted the handicap of an attack of laryngitis. Her voice and art have ever found a warm welcome in this city. Mme. DuCarp confirmed and strengthened the excellent impression which she made here in recital last season. Again she stirred the admiration of her listeners with her fine sense of style, her command of touch and tone, her emotional response to the music in hand. She succeeds in creating an atmosphere of intimacy which makes her interpretations unusually charming. Notwithstanding the reflective manner of her playing, it is not lacking in brilliance when brilliance is required. Both artists were warmly recalled.

FREDERICK TILLOTSON PLEASES.

Frederick Tillotson, pianist and artist pupil from the studio of Heinrich Gebhard, gave a recital Monday afternoon, December 12, in Jordan Hall. Mr. Tillotson's interesting program comprised these pieces: Toccata and fugue, Bach-Tausig; Songs Without Words—F major and "Spinning Song," Mendelssohn; prelude, G minor, Rachmaninoff; "Deux Danse," Debussy; G sharp minor nocturne, A flat waltz and B flat minor scherzo, Chopin; "Love Poem," Gebhard; "En Courant," Godard; rhapsody, No. 13, Liszt.

Mr. Tillotson, who recently won a fine success as soloist with the People's Symphony Orchestra, gave further proof of his exceptional talents. His technique is not only serviceable; it is also brilliant. The other indispensable—sense of rhythm, command of nuance, musicianship—are also part of his present equipment. This pianist, moreover, plays expressively, and it may be said that even though he strives to give emotional significance to every measure, he errs on the right side. Continued study and experience will doubtless contribute style and greater interpretative authority to his playing and make him a truly individual figure in the concert hall.

BEATRICE CAST WINS FAVOR.

Beatrice Cast, soprano, assisted by Frank LaForge, the excellent accompanist, gave a recital, Wednesday evening, December 14, in Jordan Hall. Miss Cast's program was well designed to test her mettle. In detail it was as follows: "She Never Told Her Love," Haydn; "Bel Piacere," Handel; "Canzonetta," Loewe; "Fingo Per Mio Diletto," arranged by Viardot; "Nightingale," Brahms; "Snowbells," Sandman, and "Er Ist," Schumann; aria from "Mefistofele," Boito; "L'Oiseau Bleu," Dalcroze; aria from "Louise," Charpentier; "Come Unto These Yellow Sands," and "Expectancy," Frank LaForge; "Mexican Love Song," Ponce; "La Primavera d'or," Glazounoff-LaForge.

Miss Cast's singing disclosed a light voice, lovely in quality, and flexible. She has been well schooled and sings with no little skill and marked musical intelligence. Miss Cast was especially effective in the old airs, in the songs of Schumann and Loewe, in Dalcroze's charming piece and in the "Mexican Love Song," which had to be repeated. To her singing ability, Miss Cast adds a comely presence and personal charm. She was recalled and added to her program.

FRANK WATSON GIVES RECITAL.

Frank Watson, pianist and instructor in the New England Conservatory of Music, gave a recital Saturday afternoon, December 10, in Jordan Hall. He displayed his abilities in an exacting list of pieces, including the following: Two intermezzos, E flat major and B flat minor, Brahms; "Après un Lecture du Dante," Liszt; nocturne, F minor; mazurkas in B minor and A minor; A flat major, prelude, F sharp major impromptu and C sharp minor scherzo, Chopin; nocturne, B flat major, Paderewski; scherzo in E major and "The Isle of Shadows," Palmgren; "Polacca di Concerto," Tchaikowsky.

It was to be expected that Mr. Watson was adequately equipped from a technical point of view to interpret this program. His tone is generally beautiful, he phrases well, he understands the possibilities of his instrument. Although not as yet strikingly individual, Mr. Watson's interpretations are honest, literal, and always musical. A friendly audience greeted him cordially.

CONCERT OF CHRISTMAS MUSIC.

Henry and Constance Gideon, the applauded pianist and singer, and Marjorie Patten Weaver, the splendid cellist, gave an interesting concert of "Carols and Chansons," Friday evening, December 9, in Steinert Hall. Mrs. Gideon displayed again her genius as diseuse in five "Pastourelles" of fifteenth century France, as arranged by Yvette Guilbert; five ancient British carols and six French and French-Canadian carols. Mr. Gideon and Mrs. Weaver combined their admirable forces in a performance of ancient pieces for harpsichord and cello—sonata by d'Hervelois and pieces by Corelli, Bach and Hochstein. It was an unusually enjoyable concert and the artists were keenly appreciated.

THIRD CONCERT BY FLUTE PLAYERS' CLUB.

The Boston Flute Players' Club gave its third concert Sunday afternoon, December 11, in Wesleyan Hall, "In honor of M. Vincent d'Indy." Mr. Laurent, solo flutist of the Boston Symphony Orchestra and director of the club,

THE SCHOOL OF EXPERIENCE

An institution where young men and women acquiring operatic repertoire can individually interpret their roles on the stage of the Miniature Theatre under the personal direction of Mr. Milton Aborn.

For further particulars and catalog address

SECRETARY

137 West 38th Street

Fitz Roy 2121

EDGAR FOWLSTON Bass-Baritone

Sang his 88th performance of the "Messiah" Dec. 12 with the Brooklyn Oratorio Society

Under the direction of Prof. Walter Henry Hall

"Sang the Bass recitative's solos with distinction."—*Brooklyn Eagle.*

"Edgar Fowlston sang with good voice, TRUE TO PITCH and RICH in MUSICIANLY EXPRESSION."—*Brooklyn Standard Union.*

For dates in Concert, Festival and Oratorio

Address: Personal direction, 915 Carnegie Hall, New York



had arranged an unusually interesting program. It opened with d'Indy's suite in D major for trumpet, two flutes and strings, played by Messrs. Mager, Thillois, Kuntz, Artieres, Miquelle, Knight and MacKnight. A Lied for cello and piano from the same composer was played by Georges and Renée-Longy Miquelle. Berlioz's "Flight into Egypt," for harp and two flutes, was performed by Mme. Delcourt and Messrs. Laurent and MacKnight. The concert was brought to a close with a quintet for flute and strings by Jan Brandts-Buys, played by Messrs. Laurent, Thillois, Kuntz, Artieres and Miquelle.

"LUCIA" IN ENGLISH.

Donizetti's "Lucia di Lammermoor" was the offering at the Arlington Theater during the past week by the Boston Society of Singers. Miss Shear and Miss Morrill alternated in the name parts, Mr. Robison and Mr. Arnold took turns as Edgar; Mr. Deacon and Mr. Henry sang Ashton, Miss Boynton and Miss Ainslee alternated as Alice. The performances were ably given under the thrice admirable leadership of Frank Waller, whose work throughout the season has been consistently praiseworthy.

PHILHARMONIC SOCIETY HEARD IN "MARTHA."

The Philharmonic Choral Society, Frederic Wodell conductor, gave a concert performance of Flotow's opera, "Martha," Monday evening, December 12, in Jordan Hall. The society was assisted by the Boston Orchestral Players; Gertrude Gibson, pianist, and the following soloists: Edith Ellis-Goudraut, Claramond Thompson, and Messrs. Ellis, St. Clair Wodell and Ahern.

This choral organization will present an oratorio festival program in Symphony Hall on Sunday evening, April 23, when solos and choruses from "The Messiah," "The Creation," "Elijah," Rossini's "Stabat Mater," "Messe Solennelle" and Verdi's "Requiem" will be sung, with solo singers, orchestra and organ.

PEOPLE'S SYMPHONY ORCHESTRA GIVES EIGHTH CONCERT.

The People's Symphony Orchestra, Emil Mollenhauer conductor, gave its eighth concert Sunday afternoon, December 11, in the Arlington Theater. Karl Zeise, a cellist from the studio of Alwin Schroeder, was the soloist, playing Boellmann's familiar "Symphonic Variations" with fine success. The balance of the program included Beethoven's eighth symphony, "Ronde d'Amour," Westerkort; "The Rosary," Nevin; "A Fairy Tale," Konzak, and Hungarian rhapsody, No. 1, in F, Liszt.

MIQUELLES SCORE.

The individual and collective talents of Georges Miquelle, the admirable cellist, and Renée-Longy Miquelle, the well known pianist, are winning high praise for these artists wherever they appear. Thus, a report from Woonsocket, R. I., reads as follows: "The musicale presented last evening in Harris Hall as the first of the series of entertainments in the course arranged by the Woonsocket Teachers' Association for the season of 1921-22 was a decided success. The hall was practically filled and the hearty applause which greeted every number expressed a high appreciation of the talent of the artists. The musicale opened with selections by the cellist, Georges Miquelle, and the pianist, Renée-Longy Miquelle. Rulon Y. Robison, tenor, followed with several solos and his sweet tenor voice captivated the audience. He was obliged to return for encores several times during the evening. The talented pianist, Mrs. Miquelle, charmed the audience with her solos, showing a remarkable technique. Cello solos, with Mrs. Miquelle as accompanist, again delighted the gathering and Mr. Miquelle was forced to return for an encore. The musicale closed with a finale from the sonata in C minor (cello and piano)."

On November 2, Mr. and Mrs. Miquelle, together with Mr. Socrate Barozzi, violinist, appeared at the Woman's Literary Union Concert at Portland, Me., in a program which comprised trios by Beethoven and Rubinstein, piano pieces from Scarlatti, Schumann and Debussy; cello solos by Monti, Hure, and Senalle, and violin numbers from Deshayes, Granados-Kreisler and Sarasate. Both concerts were highly successful, many encores being demanded by enthusiastic audiences.

Mr. Miquelle has just completed a successful trip with the Boston Chamber Trio in Nova Scotia. He appeared as soloist in Sackville and Wolfville, winning favor in both cities. He has also appeared as soloist at the Mount Vernon Church on November 20 and December 11; in Malden, December 12, and in Brockton, December 19. Mr. and Mrs. Miquelle have together been heard recently in the following places: Springfield, Mass., December 7; Concord, N. H., December 9; Flute Players' Club (d'Indy festival), Boston, December 11; Webster, Mass., December 12, and Providence, December 13.

ERNEST NEWMAN PRAISES ETHEL FRANK.

In the London Times of November 27, Ernest Newman, the distinguished British critic and essayist, reaffirmed his high regard for the art of Ethel Frank, the eminent American soprano. Commenting on her third appearance as soloist with the London Chamber Concert Society, Mr. Newman said: "At the London Chamber Concerts Society's concert on Tuesday, Ethel Frank, the American soprano, made her reappearance. Her voice and her temperament only warm to their work after a little practice, and for this reason it was perhaps injudicious of her to sing two of the more ardent of Wolf's Spanish songs so early: the 'Liebe mir im Busen,' in particular, needs to go like a tornado. It was in the first and last of her four songs that Miss Frank showed us how fine an artist she is. Few singers could sustain as well as she did the burden of the long unaccompanied line of the aria from Rimsky-Korsakoff's 'The Tsar's Bride,' one has to have an instrumentalist's feeling for melodic and rhythmic curve to be able to do this sort of thing with impunity."

It will be recalled that Mr. Newman expressed his admiration for Miss Frank's art last spring after her highly successful appearance as soloist with the symphony orchestras of Albert Coates and Sir Henry Wood. "Miss Frank's singing," wrote Mr. Newman in an article published at that time by the Manchester Guardian Weekly, "interests me, especially by its superior musicianship. I feel that I am listening to an artist who has the instinct for the vital lines and colors of a piece of music in her bones." J. C.

Patton with Utica B Sharp Music Club

On January 25 Fred Patton, baritone, will sing Deems Taylor's "The Highwayman" with the Utica B Sharp Music Club. He also will be heard in a group of songs.

Julia Claussen in Concert and Opera

Since summering at The Pines in Pennsylvania, where she spent most of her time in the pursuit of her study, Julia Claussen has been exceedingly busy. On August 18 she left for a two months' sojourn in Mexico City to become a member of the Gala Opera Company, which was gotten together to celebrate the centenary of Mexico's independence. There were five performances for Mme. Claussen as Delilah in "Samson and Delilah" and two as Amneris in "Aida." Mme. Claussen says that the appreciation for music in Mexico is growing rapidly, and that the people there want the best that is to be had and do not hesitate to hiss anything that is not to their liking.

Upon her return to the United States the mezzo soprano began immediately to fill numerous concert engagements, one of them being as soloist with the Minneapolis Apollo Club. In commenting upon this appearance in the Minneapolis Tribune, James Davis stated that Mme. Claussen is a great artist. On November 25 the singer was soloist with the Duluth Glee Club, and, according to the Duluth Herald, Mme. Claussen's voice was heard to advantage in all its characteristic beauty and richness. A telegram from the Duluth Glee Club states that this artist achieved a musical triumph that has seldom, if ever, been equalled in that city.

November 29 found Mme. Claussen appearing at a Kinsolving Musical Morning at the Blackstone Hotel, and in the words of the Chicago Evening American she won her public before she had sung a note. To continue Herman Devries' criticism in that daily: "The popular and talented artist was in superb voice, singing easily, gracefully, with all her characteristic lusciousness of tone and warmth of expression."

"The thrilling, throbbing, glorious voice of the singer held every listener enthralled," wrote the music editor of the Dallas Times-Herald after Julia Claussen's appearance in concert in that city on December 1. One of the largest concert audiences ever assembled in Reading, Pa., completely filled the Strand Theater recently to hear Mme. Claussen, who "swept her audience with thrilling effect," this according to the review of her performances in the Reading Herald Telegram. "Artistic expression, technically well and properly presented, is the culmination of the singer's art and all of this was presented by Mme. Claussen, who is truly a 'Bird of Paradise' on the modern concert platform," declared the same paper.

During this month, December, Mme. Claussen is booked for a tour of the Middle West, which will be followed by numerous other concert engagements before she resumes her duties as a member of the Metropolitan Opera Company the middle of February.

President Harding Receives the McConnells

Mrs. E. B. McConnell, the well known vocal teacher of New York, was in Washington, D. C., last week, where her two daughters, Harriet and Marie, were appearing at the Keith Theater. On December 14 Mrs. McConnell and her popular daughters were received by President Harding,

who promised to attend one of the performances at Keith's in order to hear the girls sing. Senator and Mrs. Miles Poindexter also entertained the McConnells and were hosts at a theater party at Keith's on the evening of December 14.

Myra Hess at Aeolian Hall January 17

Among the pianists soon to be heard in New York is Myra Hess, the charming English girl, who is booked for her first recital here at Aeolian Hall on the afternoon of January 17. Miss Hess recently toured through England, Scotland and Ireland, and gave her farewell recital at Queen's Hall in London on November 17, when the house was sold out weeks in advance. When she played in Wigmore Hall in October she presented a program made up of works by Bach, Beethoven and Brahms.

Prokofieff Opera Pictures Shown

Much interest has been evinced in the original sketches for the scenery of the new Prokofieff opera, "The Love for the Three Oranges," wherever they have been shown. Now, in the issue of November 15, Vogue publishes some photographs of the settings of this same convention-defying opera, which is about to be produced by the Chicago Opera Association, that have augmented the public's interest in the premiere of "The Oranges."

Grace Bradley to Tour the West

Grace Bradley, the contralto, has started her second season as a member of the Metropolitan Opera forces. After her European successes Miss Bradley joined the opera company of the late Constantino in California prior to her engagement at the Metropolitan. The contralto now is under the management of Annie Friedberg, who is arranging a concert tour of the West for her at the conclusion of her opera season.

Huberman to Appear at Strauss Concert

"Ein Heldenleben," one of the most popular of all of Richard Strauss' compositions, will be on the program of his last subscription concert with the Philadelphia Orchestra at the Metropolitan Opera House on Tuesday evening, December 27. Bronislaw Huberman, who has appeared frequently with Dr. Strauss on tour, will play the composer's violin concerto, which is virtually a novelty in our concert halls. The remaining number on the program will be Dr. Strauss' symphonic poem, "Aus Italien."

Klink Warmly Praised

Recently Frieda Klink appeared in recital in Indianapolis and won superlative praise from the critics. "Miss Klink is that rare phenomenon, a true artist," said the News; and the Star tersely summed up a long criticism couched in the most favorable terms by declaring, "in short, Miss Klink is an artist."

ANOTHER PERSONAL TRIUMPH

Scored By

Ernest Hutcheson

PIANIST

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

990 SIXTH AVENUE, NEW YORK

1921 DEC 8 256-AM

A37B 21 NL

BALTIMORE MD 7

LOUDON CHARLTON

X103CP

CARNEGIE HALL NEW YORK NY

HUTCHESON PLAYED TSCHAIKOWSKY CONCERTO WITH PHILADELPHIA ORCHESTRA IN BALTIMORE TONIGHT TO CAPACITY AUDIENCE INCLUDING STANDING ROOM MANY RECALLS AND GREAT ENTHUSIASM

ARTHUR JUDSON

For Terms and Dates Address

LOUDON CHARLTON

Carnegie Hall

Steinway Piano

NEW YORK CONCERTS

DECEMBER 5

Adele Parkhurst

Radiant in green, with the capable young Stuart Ross as accompanist, Adele Parkhurst delighted a large audience at Town Hall, December 5, in her singing of songs in Italian, French and English. Her voice has peculiar carrying power, making one believe it a powerful one, whereas it is of such quality that it penetrates, even in the softest emission. This was well exemplified in the dainty "Viens, une flute invisible soupire" (Caplet), in the scherzo-valse, "Bal de Fleurs" (Jongen), and a curious lullaby, which was not such in the accepted sense, by Lord Berners, that iconoclast among Englishmen. It had staccato accompaniment, with many uneasy key-wanderings, as was the case with his "Green Eyed Monster," which had to be repeated. A Spanish dance by de Falla had in her singing of it vigor, vim and verve, the three V's bringing out Miss Parkhurst's personality, with high F sharp of fine quality. Crystal-clear was her voice and admirably clear her enunciation in the English songs, of which Bantock's "Oriental," but exaggerated "Gardea de Bamboos," and McFadyen's "Spring Song" were beautifully sung. Sustained applause led her to grant encores, all in delightful fashion.

DECEMBER 12

New York Trio

The first subscription concert of the season by the New York Trio was given in Aeolian Hall on Monday evening, December 12. This opened the third year of this exceptional organization, the unity of thought, beautiful tone color, sincerity and musicianship which won favorable comment and gave pleasure to many real music lovers. The program included the trio, op. 29, B flat major, Vincent D'Indy (first performance), and the trio, A minor, op. 50, Tchaikowsky ("To the Memory of a Great Artist").

The D'Indy trio (announced on the program as "first performance" in New York) was first presented to a metropolitan audience on Saturday evening, December 10, 1921, by the New York Trio, at the MacDowell Club, when it was

received with much favor. At its second hearing, this work proved even more charming and brighter in imagination. The work is in four movements, is ingeniously constructed, and contains beautiful thematic material. The catchy pizzicato of the divertimento (which is practically a scherzo), as well as the beginning of the last movement, were particularly pleasing and effective.

In Grove's "Dictionary of Music and Musicians" mention is made of a trio for piano, cello and clarinet, op. 29, by D'Indy, which opus this work bears. It may be possible, therefore, that the composer altered the composition and in place of the clarinet part rearranged it for violin. The finished performance of both the D'Indy and Tchaikowsky works by the New York Trio left its deep impress upon the large and critical audience.

Lajos Shuk

Lajos Shuk, who presents graceful personality combined with high artistic ability, gave a cello recital at the Town Hall, December 12, assisted by Gladys Axman, soprano of the Metropolitan Opera Company. His brilliant playing of the Saint-Saëns concerto in A minor brought him two recalls. Closely related to Beethoven's early period is the posthumous sonata by Schubert, called the "Arpeggione Sonata," written for an instrument similar to the cello, but with the first string tuned a fourth higher. The two movements, in E major and A minor respectively, brought him and his partner, Alice Shaw (piano), an outburst of applause following the C major section. Later on he played works by modern composers, including Popper's "Arlequin," all with beauty of tone.

An able assistant was Mme. Axman, who sang three songs by Mr. Shuk which showed high worth. They were: "Song of the White Head," "The Child" and "At a Fountain of Cement." The first song brought some dramatic effects, with a fine high E. In "The Child" there was much interesting music, the singer excelling especially in her high G's. Much of his music lies high for the voice and this was also the case with the last song, sung in German, true "love music." As an encore she sang "Im Schnee," and then more recalls followed. Alice Shaw was a very competent accompanist. The program was as follows:

Concerto, op. 33.....Saint-Saëns
Sonata, op. posth.—(First performance in America).....F. Schubert
Song of the White Head (Old Chinese).....L. Shuk
The Child (words by P. Scher, written shortly after the first German Revolution).....L. Shuk
An einem Zementen Brunnen (Mss., first time).....L. Shuk
Gladys Axman (Composer at the piano)
Elégie.....G. Faure
Walzer.....A. Dvorak
Russian serenade (First performance in America).....A. Dvorak
After a Folk tune by J. Blumenthal
Masked-ball scene (Arlequin).....D. Popper

Lambert Murphy

Lambert Murphy sang in this city for the first time this winter in the Town Hall, Monday afternoon, December 12. Mr. Murphy is no stranger in New York. He has a light, pure, lyric tenor voice, very pleasant to hear and produced without effort in all parts of its range. His enunciation is strikingly good, no matter in what language he sings. In a word, he is a most satisfactory singer of songs and proved it once again at this recital. His program was long and varied and there was a call for numerous repetitions and extra numbers. In the English group, Oley Speaks' "The Quiet Road" pleased the audience particularly and was repeated. The entire program follows:

The Questioner.....Franz Schubert
The Post.....Franz Schubert

ALICE GARRIGUE MOTT

Announces

ANOTHER TRIUMPH

for

LODESCA LOVELAND

Dramatic Soprano

chosen as

America's Representative Artist

to tour

AUSTRALIA and NEW ZEALAND

OCTOBER, 1921 — MAY, 1922

Management: Ellison-White Bureau, Portland, Ore.

Studios: 172 West 79th Street
New York City

Telephone:
Schuyler 7993

MARGUERITE SYLVA



MME. SYLVA
AS "CARMEN"

THEY SAID IN PARIS:

"The great intelligence of Mme. Sylva has grasped the finest details of the part. She makes Carmen a very Eve—a Spanish Eve, fantastic, perverse, the panther and the serpent, grace and cruelty, impossible to escape. Sylva is Carmen incarnate; she fired alike those who acted with her and those who saw her unforgettable performance."

AND IN NEW YORK:

"I am free to say, and I say it unhesitatingly, that with no exception whatsoever, famous or less famous, Mme. Marguerite Sylva is the most convincing and charming interpreter of Carmen, the Carmen of the libretto to which Bizet wrote his deathless music, that we have seen here. Let us rest satisfied, when we can revel in so beautiful, so poetic, so generally admirable an interpretation as has been shown by Mme. Sylva."—Charles H. Meltzer, N. Y. American.

Mme. Sylva presents two scenes from "Carmen," in costume as part of her unique recital program.

HARRY H. HALL, Manager

and

GABRIELLE ELLIOT, Associate Manager

101 Park Avenue, New York

My Wondrous Star.....Robert Schumann
Nay, Tarry, Sweetheart.....Johannes Brahms
The Message.....Johannes Brahms
The Secret.....Gabriel Faure
At the Gates of Seville.....Felix Foudrain
April Reels Her Lingering Feet.....Gaston Paulin
On With the Dance.....Poldowski
Last of the Rose.....H. Reginald Spier
Ne'er Will Love Lead Us.....Dvorak
Bab-Lock-Hyde.....Martin Shaw
Murmuring Zephyr.....Jensen
Awake, It is the Day.....Cecil Burleigh
Wings of Night.....Winter Watts
The Quiet Road.....Oley Speaks
On Eribe Island.....H. O. Osgood
Love Went A-Riding.....Frank Bridge

Thelma Given

Monday evening, December 12, Thelma Given gave her first New York recital of the season. The young American violinist ranks with any woman violinist who is playing today, and she is another shining example of the ability of Prof. Auer to produce artists of the first rank. Technic she has in plenty, and coupled with it a native musical temperament that lends color and interest to everything she does. She started with Tartini's sonata in G minor and followed with a brilliant exposition of the Mendelssohn concerto. The smaller works included "Eli Zion," Auer-Achroon; "Perpetual Motion," Ries; two Norwegian dances, Halvorsen; waltz in A major, Hochstein-Brahms, and "Ronde des Lutins" (Dance of the Goblins), Bazzini. She was obliged to add several extra numbers as well, repeating the Hochstein arrangement of the Brahms waltz.

Miss Given's whole style has broadened since she was first heard here two or three years ago. There was one of the largest audiences that has attended a recital of a single artist this year, an audience that applauded steadily throughout the program and gathered around the platform at the end insisting upon encores.

DECEMBER 13

The Letz Quartet

The second concert of the Letz Quartet series was given at Aeolian Hall, December 13, the program consisting of the Ravel quartet in F major and the Brahms quintet in D major. The Ravel quartet is a work of delicate beauty, elusive in its modern harmonic and melodic treatment, and marked in its rhythm. This fine organization gave it a remarkable performance of tonal finesse and sympathetic understanding. The second movement, "assez vif—très rythmé," was interpreted interestingly, with variety of expression. Much feeling was put into the third, "très lent" movement. In the Brahms quintet, the Letz Quartet was ably assisted by Hugo Kortschak, violist. The whole program was enthusiastically received by the large audience.

Richard Strauss and the Philadelphia Orchestra

The program of the concert of the Philadelphia Orchestra at the Metropolitan Opera House, on December 13, directed by Richard Strauss and devoted entirely to Strauss compositions, included his symphonic poems, "Macbeth" and "Don Quixote," and a suite from his incidental music for Molière's comedy, "Le Bourgeois Gentilhomme." This is more nearly in the nature of a novelty than either of the symphonic poems, having only been arranged in its present form in 1918. It is written for small orchestra and consists of nine very dainty and graceful musical numbers very much in the style of Lully, modernized both harmonically and contrapuntally. It is full of melody and should become popular.

Strauss was greeted with the usual enthusiasm by an audience that filled the great opera house, and it was evident that his works were followed with pleasure, although no doubt the "Don Quixote" poem caused some difficulty of understanding. Program notes were provided, but a good many people did not follow these notes, and what they could have made out of the whole without this aid it is difficult to imagine, for as absolute music, "Don Quixote" is far from absolute. The program notes, by Lawrence Gilman, were excellent, but would it not be better to indicate characteristic points of the orchestration plainly at the head of each paragraph so as to make it easier for the ambitious auditor to keep his place?

Taken all in all, there can be little doubt that the Macbeth poem was the best work on this program—one of the best of Strauss' works in fact. It comes nearer to the traditional standards of absolute music than any of the others, and has, in general, more depth. It is all the more wonderful by reason of the fact that it was written at the age of twenty-three. We wonder at Korngold writing "The Dead City" at twenty-three, but Strauss was ahead of him even at that age. Many admirers of Strauss will regret that he has apparently gone backwards. It was not until many years later that he took to writing Viennese waltzes "a la Johann." Be that as it may, as a musician pure and simple, entirely apart from any consideration of the depth or seriousness of his music, he stands supreme, not only in his own day, but perhaps in any day. It is not only technic but also an intimate and complete understanding of the possibilities of combined tones, and invention always sufficient for the needs and demands of the moment. The music is often not great in the sense of being the presentation of a noble thought, but it is always wonderful from a musical standpoint.

Casella, Serato and Bonucci

Casella, Serato and Bonucci (pianist, violinist and cellist) gave a joint recital at Aeolian Hall on December 13 before a crowded house which manifested its pleasure at their offerings with prolonged and enthusiastic applause. The program consisted of a sonata for piano and cello by Rachmaninoff, a sonata by Cesar Franck for violin and piano, and a Brahms trio. This well balanced program was rendered with rare charm and musicianship. It would be difficult in the whole literature of music to find two more interesting sonatas than the two offered on this occasion, and it was rather interesting to note that the Franck sonata sounded somewhat light in comparison with the Rachmaninoff work, which is far more brilliant, especially in the piano part. Casella played the piano for all three compositions and confirmed the excellent impression

already made here at his earlier appearances. Bonucci, who has been heard here in recital upon several occasions and was praised for his fine tone and masterly technique, played the sonata with vigor and brilliancy, performing the part faultlessly from memory. Serato gave a quiet and scholarly rendition of the Franck masterpiece—a reading notable for its fine phrasing and delicacy. The trio was a delightful picture of Brahmsian humor and seemed to find especial favor with the audience. May we say in closing that this plan of artists combining so as to give chamber music, including sonatas, is commendable and deserving of encouragement.

DECEMBER 15

Strauss Song Recital

On Thursday afternoon, December 15, the first of three song recitals in which Richard Strauss is to participate with various artists was given at the Town Hall, with Elizabeth Schumann as the singer and Strauss himself at the piano. To speak frankly, the Strauss songs are frequently sung here by artists with better voices and better vocal powers than Miss Schumann's, and accompanied by musicians who play much better than Dr. Strauss. The entire program was made up of songs by the latter. The real event of the afternoon was the revelation of a charming new song in the best Strauss vein, "Schlechtes Wetter," which had to be repeated immediately. The "Traum Durch Die Dämmerung" and "Freundliche Vision," old favorites, both had to be repeated. An interesting incident was the use by Dr. Strauss of a theme from "Die Rosenkavalier" in modulating between two program numbers. Another interesting thing and one that might well be copied in all song recitals was the opening of the piano lid a little way. There was a small audience.

Philharmonic Red Letter Program

Willem Mengelberg is a splendid conductor and a fine maker of programs, but if, when he comes after the New Year, he manages to offer a more interesting evening than Joseph Stransky provided on Thursday, December 15, he will have to outdo himself. The program began with Beethoven's eighth; then came Richard Strauss' "Til Eulenspiegel," the second Rachmaninoff piano concerto, and, to end with, Tchaikovsky's "Italian Caprice." Among those present were Dr. Richard Strauss and Serge Rachmaninoff. Stransky was on his mettle and conducted as he rarely has before. He played Strauss' tone poem with much more vigor and vitality than Strauss himself played it a few weeks before, even if without quite the accentuation of detail. The audience liked it immensely and applauded loud and long until Strauss rose in his box and finally came down to the stage, where the audience greeted him, and Mr. Stransky generously allowed him the greater part of the limelight. Then Rachmaninoff came on to play his own concerto, and, inspired by the electricity in the air, played it better than he ever has before in this city. When he had finished there was even more applause for him than there had been for Strauss. This concerto is perhaps the very finest of the composer's works in larger form. He has invented several melodies for it which undoubtedly rank among the best tunes in absolute music that have been created in recent years. To end with there was a spirited reading of the Tchaikovsky number. It was one of those red letter evenings, the focus of interest for the Philharmonic so far this season.

Brooklyn Morning Choral

The audience must have been an inspiration to the ladies comprising the Morning Choral, Brooklyn, Herbert S. Sammond conductor, as they took places on the platform of the Academy of Music, December 15. This enthusiastic audience caused responsive elation and brought from the Choral its best vocal efforts. "Amarilla Mia belle" was hardly worth resurrecting from the sixteenth century; "I Love You So" (Mana-Zucca) appealed more to the sensibilities.

Frederick Baer, a new comer in the concert field, drew his audience to him, and had to respond to persistent calls for more. His voice is undoubtedly baritone, but with a tendency toward tenor quality. Later he sang "Blow, Blow, Thou Winter Winds" (Sargeant), "Were My Song With Wings Provided" (Huhn) and "Rosy Morn" (Ronald). His encore numbers were by Forsythe, Mana-Zucca and Huhn. He is a pupil of Adelaide Gescheidt.

"The Bells" (Poe), characteristically set to music by Eugenia di Pirani, deserves more than passing notice, for it conveys the thoughts of the poet, according to the varied moods. The composer was at the piano. The incidental solo was well rendered by Mrs. R. G. Mason.

Hazel Bouton's contralto voice made the incidental solo a feature in a choral number by Walter Kramer, and in Rimsky-Korsakoff's "Hymn to the Sun" the soprano solo was rendered by Mrs. D. St. C. Moorehead. Other choral numbers were "The Sweetest Story Ever Told" and a ballad, "The Prince and the Maiden."

Irene Coxon sang effectively an incidental solo. Minabel Hunt, concert pianist and accompanist, was the true artistic accompanist. In the performance of her solos, "Praeludium" (MacDowell), "Romance" (LaForge) and "Scherzo-Waltz" (Moszkowsky) she excelled. Miss Hunt is a pupil of Frank LaForge.

Haarlem Philharmonic Society

Another of the delightful Haarlem Philharmonic Society musicales took place Thursday morning, December 15, in the grand ballroom of the Waldorf-Astoria Hotel. The program was ably presented by the Salzedo Harp Trio (Carlos Salzedo, Marie Miller and Elise Sorelle) and Harold Land, baritone. The trio opened the program with the sixth French suite of Bach and also played the two final numbers, "Gavotte" by Martini, and "Song of the Volga Boatmen." The work of this ensemble proved very interesting. Miss Miller played the harp and Mr. Salzedo the piano in the Widor chorale and variations, and Mr. Salzedo gave his own variations on an old Christmas theme with fine effect.

Mr. Land at once established himself in the good graces of his discriminating audience. His first group consisted of Flegier's "Le Cor," Hahn's "L'Heure Exquise" and Handel's "Ombra Mai Fu." In this last the accompaniment was the harp alone. McGill's "Duna," Graham Peel's "In Youth Is Pleasure" to words from Wever's "Lusty Juven-

tus," and Del Riego's "Noel" to words by Theophile Gautier, made up the remainder of his programmed numbers, but his delighted auditors insisted upon encores, one of which was Gartlan's "The Lilac Tree." The beauty of Mr. Land's voice and the charm of his interpretations, added to a genial personality, united to make his contributions thoroughly interesting. Francis Moore, at the piano, played his accompaniments with skill.

Ignaz Friedman

Ignaz Friedman was heard in recital at Aeolian Hall on December 15, and again demonstrated, to the delight of a large public, his fine technical mastery of the piano and the sterling quality of his musicianship. He was assisted at this recital by the Steinway and the Duo-Art piano, with which he played Liszt's symphonic poem, "Les Preludes," arranged by Liszt for two pianos, and his own suite for two pianos. The latter was played for the first time in New York. It consists of three movements: "Tema con variazione," choral and finale. Of course, both parts in these two piano pieces were played by Mr. Friedman, he having previously recorded the second piano part on the Duo-Art piano. It was a triumph both for Mr. Friedman and for this extraordinary mechanical instrument. The program follows:

Les Preludes Liszt
Etudes Symphoniques Schumann
Barcarolle Chopin
Nocturne, op. 9 Chopin
Valse (Posthumous) Chopin
Polonaise, op. 53 Chopin
Suite for two pianos Friedman

DECEMBER 16

Rose Raymond

Rose Raymond appeared before a fair-sized audience in Aeolian Hall on Friday afternoon, December 16. She offered works by Rameau-Godowsky, a group by Brahms, the sonata, op. 53, by Beethoven, and also a group of Chopin and three numbers by Liszt.

Miss Raymond has good technique, a resonant, clear and distinctive touch and a sympathetic understanding of the composer's ideas. She plays with sincerity and evident earnestness of purpose. Especially appreciative was the audience of the four Chopin etudes, op. 25, Nos. 1, 2, 3, and also op. 10, No. 5.

Greta Torpadie

At the Town Hall on Friday afternoon, December 16, Greta Torpadie was heard in a varied program. She has a light, clear soprano voice, of a peculiarly sympathetic quality. She sings not only with feeling but also with intelligence and refinement. She conveys pictures to her hearers without effort, and her interpretations are admirable. Although not of great volume, her voice is well under control. Her pianissimo tones are exquisite, and these were shown to best advantage in the slumber song by Genacert. Walter Golde played artistic accompaniments. The fine program deserved a larger audience.

Miss Torpadie's numbers were as follows:

En Slanda J. Sibelius
Rosornas Sang J. Sibelius
Villanella des Petits Canards W. Stenhammar
Ur Striden J. Eriksson
Selma E. Alnaer
Le Sommeil de l'enfant Jesus F. A. Gevaert
Le Paon M. Ravel
La Vierge chantant Dirk Foch
Dormez-vous J. B. Weckerlin
Villanella des Petits Canards E. Chabrier
Song without words A. Walter Kramer
Mother, I cannot mind my wheel H. Barlow
A Fairy Story by the Fire O. Merikanto
All in the morning early O P. Atherton

Biltmore Morning Musicales

The fourth Biltmore Morning Musicales was given on December 16 before a capacity audience. The artists scheduled for this performance were Florence Easton, soprano; Paul Althouse, tenor, and Hans Kindler, cellist.

Mme Easton was in exceptionally fine voice on this occasion. She thrilled her audience with her artistic and highly finished delivery of her various numbers. After singing "Vissi d'Arte" from "Tosca," she received liberal and well merited applause, responding with added numbers. Following her second group, which comprised "When I Bring to You Colored Toys," Carpenter; "Who Knows," Sticksles, and "Dawn in the Desert," Ross, she was recalled many times and finally gave another encore.

Mr. Althouse's beautiful and vibrant voice was greatly admired. He sang two groups, containing "Enfant si j'étais Roi," Cui; "L'Oiseau le plus tendre," Renaud; "Le Chevalier Belle-Etoile," Holmes; "Take All of Me," Sticksles; "A Page's Road Song," Novello, and "The Great Awakening," by Kramer. Each song received careful consideration which made his performance unusually interesting. His art is many-sided, combining not only an exceptional quality of voice, but also warmth, intensity and intelligence. Spontaneous applause followed his singing, which resulted in many recalls with three encores.

Hans Kindler's warm and sympathetic tone as well as exceptional musicianship were outstanding features in the artistic rendition of his cello solos, which comprised the prelude and fugue in C minor (unaccompanied), Bach; "Menuet," Handel; prelude, Chopin; "Passepied," Delibes; "Chant Russe," Moussorgsky, and "Rhapsodie Hongroise," Liszt-Popper, to which he was obliged to add two encores.

The program closed with the duet from "Madame Butterfly," Puccini, beautifully and effectively sung by Mme. Easton and Mr. Althouse, in which the voices of the two artists blended admirably.

It was without a doubt the most enjoyable one of the series so far, and will be pleasantly remembered by the large and delighted audience.

The accompanists were Cornelia Rider for Mme. Easton, Rudolph Gruen for Mr. Althouse, and Ellis Clark Hammann for Mr. Kindler.

Jencie Callaway-John

Among the annual concert givers in New York, Jencie Callaway-John may now be numbered, for this delightful singer gave her third consecutive recital at Aeolian Hall on Friday evening, December 16. Mrs. John always sings to a large and responsive audience, for in her programs

(Continued on page 34.)

ROSENTHAL

Master Pianist

What LONDON Critics Have Said of His Recent EXTRAORDINARY SUCCESSES In That City:

Rosenthal was very wonderful at the sixth of his historical recitals at the Wigmore Hall on Saturday, when his program was devoted to Liszt and his contemporaries. You may not have an overweening affection for that great master as represented by some of the things at least which Rosenthal had chosen—Mephisto Valse, Don Juan Fantasia, and so on—but there could be no two opinions as to the astounding way in which he played them. One may doubt, indeed, if Liszt himself in the heyday of his powers, could have played them much more wonderfully—with technique more powerful or unerring, or with greater finish and verve. The "Don Juan," in particular, was truly colossal, and evoked such enthusiasm as is only witnessed now and again in our staid London concert rooms.—*Westminster Gazette*, November 21, 1921.

So the more one listens to the interpretative work of this great pianist the more clearly is it borne in on the critical mind that his place at the present moment is unique. The combination of intellect and temperament, of scholarship and executive perfection, reminds one rather forcibly in some ways of Paderewski.—*Daily Telegraph*, London, October 31, 1921.

When it was repeated it was a different "Traumeswirren"—not more beautiful, but a different beauty. And that, somehow, is Rosenthal the artist. You do not come to the end of him in a single sitting, so to speak; he will play you a hundred Carnivals, all different, and none will be inferior to another. His intuitive genius is baffling. Years ago we had to acknowledge his mastery of technique. Today that attribute is merely incidental.—*Daily Telegraph*, November 7, 1921.

Extraordinary width of sympathy and unusual versatility of mind combined with a profound culture and erudition make his personality a somewhat baffling thing to those who only know him or his work superficially. His readings of a piece of music may vary—and they often do vary—but they are as so many facets to a beautifully wrought gem.—*Daily Telegraph*, November 21, 1921.

His rendering of the "Emperor" Concerto was something superb. It was a reading on a heroic scale, grand, and at the same time full of colour and romance. . . . Mr. Rosenthal's playing of the "Appassionata" Sonata was as fine as his rendering of the Concerto, scrupulous in its observance of the text, but highly imaginative, and always extremely distinguished. The Sonata roused the audience to much more than its usual enthusiasm.—*Scotsman* (Edinburgh), November 15, 1921.

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

Beatrice Cast, Soprano, December 8

Tribune Her voice—pleasant in quality. Her lower register lacked quality.

Sun The air from "Mefistofele" showed a well trained coloratura power, and "Depuis le Jour" was given an innocence and simplicity of interpretation that are not habitual, though eminently suited to "Louise."

Herald The air from "Mefistofele" and "Louise" were somewhat beyond her power.

Ernest Schelling, Pianist, December 11

Times He did nothing finer than his interpretation of Schumann's fantasy, op. 17, in which there were a commanding nobility of style and romantic warmth and fervor.

Evening Mail The Schumann fantasy in C fared less happily, for while there was a majesty in some passages, a disturbance of time values robbed the work of a repose that is often needed.

Herald He has shown (this season) a stronger grasp of the essentials of interpretation and a quicker perception of the true application of his admirable technique.

World His tones were muffled, his shading was mediocre and his coloring was dull; and the musical designs which have been planned as if for ivory, came from under his hands as if they were executed in dough.

American Nobility of style and phrase and luscious tone quality marked his reading of Beethoven's sonata.

New York Trio, December 12

Evening World The three artists have built up an admirable ensemble.

Times The three players showed skill in ensemble playing—Messrs. Guidi and Van Vliet both command fine tone, artistic phrasing and accurate intonation, and Mr. Adler is worthily associated with them, playing with much discretion.

Elizabeth Schumann, Soprano, December 15

American It would be difficult to imagine more exquisitely finished and finely varied interpretations of the Strauss songs heard yesterday than Mme. Schumann gave.

World Her imperfect vocalism and unvarying style render it impossible for her to make an entire recital program interesting.

A Re-engagement for Fred Patton

Fred Patton's appearance at Roselle Park, N. J., last year was so successful that he has been reengaged for a recital on January 23.

Mme. Julieva Heard at Gelling's Studio

Inga Julieva arranged an especially interesting program for the recital which she gave recently at the new studios of Hilda Grace Gelling on Seventy-second street, and a discriminating audience showed much enthusiasm at the great advance which she had made in her art. One of the numbers presented by the singer was the Mad Scene from "Lucia," for which James Burley played the flute obligato. Marion Sims furnished the piano accompaniments for the entire program in her own inimitable manner. Among the guests invited to this recital were Mr. and Mrs. Paul Althouse, Mrs. Thomas Breen, Mr. and Mrs. Percy Rector Stephens, Mr. and Mrs. Victor Harris, Dr. and Mrs. Johannes Hoving, Dr. and Mrs. Wallace Hamilton, Mr. and Mrs. John Angus McKay, Mr. and Mrs. Frederick E. Warren, Mr. and Mrs. J. G. Warren, Elinor Warren, Mr. and Mrs. James L. Burley, Mrs. Martin, Mr. and Mrs. Raymond Havemeyer, Henry Collonna, Mr. and Mrs. Henry Murdock Ward, Mrs. Ziegler, Mr. and Mrs. Robert Brinkerhoff, Mr. and Mrs. Weyman Adams, Mr. and Mrs. Larkin, Mr. and Mrs. Arthur Nicolorio, Mr. and Mrs. George Olds Wagner, Mr. and Mrs. E. Alexander Powell, Kate Robson, Mrs. Victor Thrane, Jeanne de Mare, Alice Pratt, Cathrine McGirr, Ruth Bayers, Harrison Cristian, Arthur Hornblow, William Saxe, J. H. Albert, Walter Mann, H. C. Fox, John Pope, Archibald and Allan Copper, and the Misses Christian, Lee and Chisholm.

Brandorff Artist Pupil Scores

Carl Brandorff, teacher, artist and composer, presented a talented artist pupils in recital in South Orange, at the Columbia High School auditorium, December 7. Ethel Rabe, but fifteen years old, has a coloratura voice of much sweetness and flexibility, and those who have heard her predict a bright future. On her program were Italian numbers, including the "Una voce poco fa" aria from "Rigoletto"; "Parla," by Arditi; a group of French and one of English songs, among which were several of her teacher's compositions. Mr. Brandorff himself accompanied Miss Rabe, and also played the Liszt Hungarian rhapsody No. 2 and several violin solos, including the Handel sonata in E major. Both Miss Rabe and Mr. Brandorff responded generously to the demand for encores.

Byrd Williamsport Date Definitely Set

When the announcement was first made that Winifred Byrd would play at Dickinson Seminary, Williamsport, Pa., on account of the extra bookings on her present Northwestern tour the date of her appearance there was left open. Now that this artist is on her way East again, her appearance in Williamsport has been definitely set for January 13. Her latest performances in the West were in Spokane, Wash., with the symphony orchestra; Pendleton, Ore., and Seattle, Wash.

Manfred Malkin Recital January 9

Manfred Malkin, whose annual piano recitals here are always well attended, announces a piano recital for Monday evening, January 9, at Carnegie Hall. A program showing his high attainments is planned, beginning with Bach-Liszt and closing with Schumann. His second recital will take place March 13, when he will present an all-Chopin program.

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information.—Editor's Note.]

The Chicago North Shore Festival Association—\$1,000 for orchestral composition. Carl D. Kinsey, 624 South Michigan avenue, Chicago Ill.

De Pauw University School of Music—\$50 for short organ composition. Van Denman Thompson, De Pauw University, Greencastle, Ind.

Mrs. F. S. Coolidge—\$1,000 for a string quartet. Hugo Kortschak, Institute of Musical Art, 120 Claremont avenue, New York City.

The California Federation of Music Clubs—Class 1, \$300 for chamber music work; trio, quartet or quintet, for strings and piano. Class 2, \$50 for State song. American Music Committee, C. F. M. C., office of L. E. Behrmer, 705 Auditorium Building, Los Angeles, Cal.

Society for the Publication of American Music—Chamber music compositions and piano sonatas. William Burnett Tuthill, 185 Madison avenue, New York.

The Paderewski Prize Fund—\$1,000 for symphony; \$500 for chamber music, either for strings alone or for solo instrument or instruments with strings. Mrs. Elizabeth C. Allen, secretary of Paderewski Fund, New England Conservatory of Music, Boston, Mass.

The Royal Philharmonic Academy of Rome—Chamber music—1, sonata for violin or cello and piano; 2, two compositions for four solo voices, soprano, contralto, tenor and bass, with piano accompaniment—each 500 lire.

The National Federation of Music Clubs—\$1,000 for composition, the style of which is to be designated later; \$500 (prize offered by Mrs. F. A. Seiberling) for a chamber music composition for oboe, flute, violin, piano and two voices. Ella May Smith, 60 Jefferson avenue, Columbus, Ohio.

The National American Music Festival—\$3,800 in contest prizes at the 1922 festival to be held at Buffalo, N. Y., October 2 to 7. A. A. Van de Mark, American Music Festival, 223 Delaware avenue, Buffalo, N. Y.

The American Guild of Banjoists, Mandolinists and Guitarists—\$100 for plectral quintet in classic form. Mrs. V. Olcott-Bickford, 616 West 116th street, New York City.

The Kansas Federation of Music Clubs—\$50 each for State song, chorus for ladies' voices, violin, piano and vocal solo. Oscar Loffgren, Lindsborg, Kan.

The Neighborhood Houses of New York—A silver cup for song on "Peace," one voice part; another silver cup for song lyric on same subject; three prizes of \$100 each for one-act play, community pageant and spring festival on any subject.

Chicago Musical College—Seventy-three scholarships. 624 South Michigan avenue, Chicago, Ill.

Baylor College—Scholarships ranging in value from \$105 to \$225 for high school students only. Baylor College, Belton, Tex.

Jacques Gordon—Violin scholarship. Secretary American Conservatory of Music, Chicago Ill.

The Pulitzer Traveling Scholarship in Music—Annual scholarship of the value of \$1,500. Secretary Columbia University, New York City.

Anna Fitzu Entertains Ruffo

Anna Fitzu, of the San Carlo Opera, spent a short vacation in New York last week, and during her stay gave a reception for Titta Ruffo at her home, where several hundred persons enjoyed her hospitality and spent a delightful Sunday afternoon of social intercourse, music and refreshments. Young Nyiregyhazi, the gifted pianist, supplied the tonal part of the proceeding by playing two Liszt works. Many persons prominent in the musical circles of the metropolis were on hand to help welcome the guest of honor.

Crosby Sings for Foch and Pershing

On the evening of December 13 Phoebe Crosby sang at the Vanderbilt Hotel for the American Legion, and among her listeners were Marshal Foch, General Pershing, and many other prominent officials. Miss Crosby was an invited guest on this occasion, and it was at the request of Major De Murrier, a member of the Foch staff, that she sang some French songs and other numbers. Needless to say, the young artist was given an enthusiastic reception.

J. Fred Wolle Plays in Buffalo

On Sunday, December 18, Dr. J. Fred Wolle was scheduled to give an all-Bach program on the large four-manual organ in St. Paul's Cathedral in Buffalo. The concert was under the auspices of the Chromatic Club.



ADELE PARKHURST Soprano

IN RECITAL AT TOWN HALL
December 5, 1921

FROM THE PRESS:

NEW YORK HERALD. Possessor of a valuable voice of good range, excellent quality . . . variety of color. Her most valuable asset is her understanding. Charming methods of expression.

NEW YORK MAIL. A beguiling singer. Tones were clear and vibrant. Fragrant fresh quality. Knows the delicate art of interpretation. Her "Caro el mio Bambin" was exquisitely done. Good phrasing.

NEW YORK TIMES. Gave real pleasure.

NEW YORK WORLD. Her voice is soprano of good quality and range, and she sang with skill and intelligence.

NEW YORK TELEGRAM. An intelligent interpreter of songs. Particularly praiseworthy was the spirit with which she brought out the moods and emotions of the words which she sang.

NEW YORK AMERICAN. Her program was carefully compiled, and revealed her pleasing voice, commendable method and good taste.

BROOKLYN DAILY EAGLE. Miss Parkhurst's singing is admirable in many respects, particularly in the singer's realization that it is a matter of artistic necessity to convey the complete meaning of the text and music to the audience. At least this soprano makes a specific effort to publish songs in such manner and style as best reveal their content. Few young singers could give nicer expression to Guarnieri's "Caro el mio Bambin."

MANAGEMENT:

Music League of America, Inc., 8 East 34th Street,

New York

GEORGETTE LA MOTTE Pianist
Management:
ANNA MARX LA MOTTE
323 West Armour
Kansas City, Mo.

San Carlo Opera Company in Philadelphia

The San Carlo Grand Opera Company's three weeks' season in Philadelphia, Pa., at the Metropolitan Opera House, was characterized by the same high class productions which that organization gives throughout the country. "Carmen" was the opera chosen for the opening performance, and the audience was a very large one and exceedingly enthusiastic. After the first act Emil P. Albrecht introduced Mayor Moore and Fortune Gallo, both of whom made a few appropriate remarks. The role of Carmen was entrusted to the capable hands of Ester Ferrabini, who duplicated the success which she had already won in that part elsewhere. Madeleine Keltie, as Micaela, earned much applause for her singing of the "Prayer." Joseph Royer scored especially in the Torador aria, and Romeo Boscacci made an excellent Don Jose. Sylvia Tell and her ballet also came in for their share of appreciation. Carlo Peroni was at the conductors' stand.

At the November 29 presentation of "Rigoletto" Josephine Lucchese scored a decided hit as Gilda, for, besides possessing a fine voice, she has both youth and beauty. Ada Paggi was splendid histrionically as Maddalena; Giuseppe Agostini was well received as the Duke; Joseph Royer was the Rigoletto and Pietro De Biasi the Sparafucile.

"Aida" was given a splendid performance, Marie Rappold's finished impersonation of the title role contributing much to the success of the opera. Tommasini proved to be especially fine vocally as Radames, and Viviano's rich baritone voice was heard to advantage as Amonasro. Other important roles were in the hands of Nina Frascani, Natale Cervi and Pietro De Biasi. The work of the chorus and ballet was excellent.

"Forza del Destino" was another of the operas presented during the three weeks' season and was well attended. Bianca Saroya, a Philadelphia girl, was the Leonora, and the audience did not leave her in any doubt as to the excellent impression she made. Tommasini, Ada Paggi, Joseph Royer, Pietro De Biasi and Natale Cervi were others in the cast.

A very enthusiastic audience was on hand for the performance of "Madame Butterfly," which brought that splendid artist, Anna Fittiu, in the title role. Giuseppe Agostini did some fine singing as Pinkerton, and Joseph Royer and Ada Paggi were entirely satisfactory as Sharpless and Suzuki respectively. Ernest Knoch wielded the baton for this opera.

Much interest was manifested in "La Gioconda," owing to the fact that a young Philadelphia girl, Beatrice Eaton, made her debut as La Cieca. To judge by the hearty applause and the numerous floral tributes showered upon the singer, her debut was a successful one. Miss Eaton's first appearance with the San Carlo forces was in New York, when she appeared as Lola in "Cavalleria Rusticana." Other artists who had important roles in "La Gioconda," and who helped make the performance an especially fine one, were Joseph Royer, Tommasini, Elizabeth Amsden and Nina Frascani. Sylvia Tell and her ballet were much enjoyed in the "Dance of the Hours." Peroni conducted in his usual artistic manner.

Josephine Lucchese essayed the title role when "Traviata" was given; she looked charming, and sang and acted with distinction. Gaetano Viviano proved a valuable member of the cast and won much praise for his singing of "Di Provenza il mar." Giuseppe Agostini was the Alfred Germont and was accorded due appreciation.

Offenbach's melodious and popular opera, "The Tales of Hoffman," was chosen for the Saturday matinee performance on December 3. Josephine Lucchese was heard in the dual roles of Olympia and Antonia; she is an excellent young artist, and undoubtedly will have a bright future. Romeo Boscacci displayed a fine tenor voice as Hoffman, and Natale Cervi was also well liked, particularly as Crespel.

The Metropolitan Opera House was crowded to hear the splendid performance of "Il Trovatore" which was given on the evening of December 3. Nina Frascani, vocally and histrionically, was especially fine as Azucena. Tommasini as Manrico and Bianca Saroya as Leonora made a special hit with their singing of the "Miserere," their voices blending beautifully. Pietro De Biasi's bass voice held him in good stead as Ferrando. Ernest Knoch was at the conductor's stand for "Il Trovatore," and again demonstrated his ability with the baton. S. D.

Merklee Gives Fine Recital

Mary Merklee, soprano, assisted at the piano by that sterling musician, Ellis Clark Hamman, gave a song recital at Witherspoon Hall, Philadelphia, on the evening of November 17. The following day the young singer received excellent notices in the dailies, the Public Ledger stating that Miss Merklee knows the songs that suit her voice and style, and gives them with captivating animation. The same paper further stated that the lyric buoyancy and freedom of her manner greatly enhance the effect of her performance; that she has the poise of a vocalist of many years of platform experience, and that nothing in her manner betrayed the sense of an ordeal. In reviewing the recital, the critic of the Evening Bulletin said that Miss Merklee went through an exacting program with such ease and expressiveness as are acquired only by good training and intelligent application. The Bulletin also made the comment that she warbled the florid measures of "Lo, Hear the Gentle Lark," by Bishop, with facility, and proved her versatility in a variety of songs by Mendelssohn, Rubinstein, Brahms and other composers.

Klamroth Artist-Pupils Busy

Adele Parkhurst, who won much commendation for her Town Hall recital of December 5, was just at that time called on to learn the part of Woglinde in "Rheingold," as well as in the first act of "Die Götterdämmerung," singing it with the New York Symphony Orchestra, December 8 and 9. She learned it within ten days—quite a feat! She goes on tour South during January.

Ruano Bogislav gave a recital in New York at the Belmont Theater; Marion May, contralto, gave one at Waterbury, Conn., and Victor Golibart, tenor, a recital in Washington, D. C.—all these within the last ten days.

Jan Van Bommel Pleases Large Audience

Jan van Bommel, baritone of the Royal Opera of The Hague, sang before a large audience at the charity concert given under the auspices of the N. Y. N. S. Club for

WHERE THEY ARE TO BE

From December 22 to January 10

Armstrong, Marion:
Jersey City, N. J., Jan. 9.

Barber, Lyell:
Hartford, Conn., Jan. 3.

Baroni, Alice:
Reading, Pa., Jan. 2.
Wilmington, Del., Jan. 4.
Trenton, N. J., Jan. 6-7.
Newark, N. J., Jan. 9-10.

Besler, "Miss Bobby":
Plainfield, N. J., Dec. 22.
New Haven, Conn., Dec. 30.

Breeskin, Elias:
Omaha, Neb., Jan. 8.

Curtis, Vera:
New Rochelle, N. Y., Jan. 10.

Cuthbert, Frank:
Pittsburgh, Pa., Dec. 27.
Montreal, Can., Jan. 7.
London, Can., Jan. 9.
Toronto, Can., Jan. 10.

Destinn, Emmy:
Oakland, Cal., Dec. 22.

Dilling, Mildred:
Monessen, Pa., Jan. 5.

Gerhardt, Elena:
Philadelphia, Pa., Dec. 30-31.

Kochanski, Paul:
Philadelphia, Pa., Dec. 23-24.
Baltimore, Md., Jan. 3.
Hartford, Conn., Jan. 9.

Land, Harold:
Springfield, Mass., Dec. 25.

Letz Quartet:
Harrisburg, Pa., Jan. 9.

Macmillen, Francis:
Chattanooga, Tenn., Jan. 5.

Maier, Guy:
Portland, Me., Dec. 29.
Utica, N. Y., Jan. 4.
Watertown, N. Y., Jan. 5.
Troy, N. Y., Jan. 10.

Morini, Erika:
Boston, Mass., Dec. 29.

Nash, Frances:
Elon College, N. C., Jan. 3.

Pattison, Lee:
Portland, Me., Dec. 29.
Utica, N. Y., Jan. 4.

Watertown, N. Y., Jan. 5.
Troy, N. Y., Jan. 10.

Patton, Fred:
Worcester, Mass., Dec. 27.
Monessen, Pa., Jan. 5.

Peegle, Charlotte:
Joliet, Ill., Dec. 23.

Prihoda, Vasa:
Memphis, Tenn., Dec. 26.
Cleveland, Ohio, Dec. 30.

Rea, Virginia:
Omaha, Neb., Jan. 8.

Sparkes, Lenora:
Montreal, Can., Jan. 7.
Toronto, Can., Jan. 10.

Watson, Pauline:
Ottawa, Can., Jan. 9.

Leroy Street Settlement House, November 28. He opened his program by singing the prologue to "Pagliacci," which at once won his audience. He has a commanding appearance and a voice of beautiful quality, rich and mellow, always under control. The French group was given with perfect diction and exquisite expression. His English songs were enthusiastically received, and encores were called for.

Lawson Lives up to Advance Notices

According to the Greenville News of November 15, a large audience heard the splendid recital which Francesa Kasper Lawson gave in Greenville, N. C., the preceding evening. It is the opinion of the critic of that paper that the soprano possesses a rich and lovely voice in the lower register and one that is birdlike when singing high notes. The notice wound up by saying: "It was one of the most enjoyable recitals ever given in Greenville, and Mrs. Lawson added additional prestige and favor to that gained on her initial appearance. Her voice is sympathetic, wide in range and beautiful, and she absolutely lives up to advance notices." When the soprano sang in Chester, Pa., she was equally well received, the Times stating that she possesses a voice of great range and flexibility combined with a wonderful stage presence and charming personality. Among the other recent engagements filled by Mrs. Lawson mention might be made of Pennsburg, Pa., when she appeared with the orchestra there on November 22; soloist for the Rotary Club, Washington, D. C., December 7; recital in Alexandria, Va., December 15.

Daniel Mayer's Daughter Arrives

Millicent Mayer, of Bexhill-on-Sea, England, arrived on the S. S. Aquitania on December 9, to spend the winter in New York with her father, Daniel Mayer.

Lillian Ginrich Held in High Esteem

Armistice Day, 1921, and the celebration of the burial of the Unknown Soldier were recognized by an appropriate service at Centenary Collegiate Institute, Hackettstown, N. J. This impressive and moving service came to a natural climax in the singing of "There Is No Death" (O'Hara) by Lillian Ginrich, voice teacher of the school. The singer, beautifully interpreting the song, gathered up the spirit of the occasion and, with her splendid voice, gave point and meaning to the whole celebration.

The foregoing paragraph was written by Dr. Trevorrow, president of the Centenary Collegiate Institute, and is indeed a tribute to the art of Miss Ginrich. This artist also is held in high esteem by music critics in general, for she has to her credit many laudatory press notices. For instance, after her Philadelphia recital, the critic of the Ledger said: "Miss Ginrich has the personal charm that is the first asset of the artist in music, and she supports the first impression by the feeling and sincerity she puts into her singing. Statuesque and commanding of presence, she is an object lesson in dignity and grace of demeanor. Her vocal method abstains from the pretense and exaggeration, and her songs were chosen with care as they were delivered with skill."

Miss Ginrich is scheduled to give another recital in Philadelphia in April, 1922. July 1 she will sail for Paris, where she will spend the summer with a well known artist.

Eleanor E. Hamilton Highly Endorsed

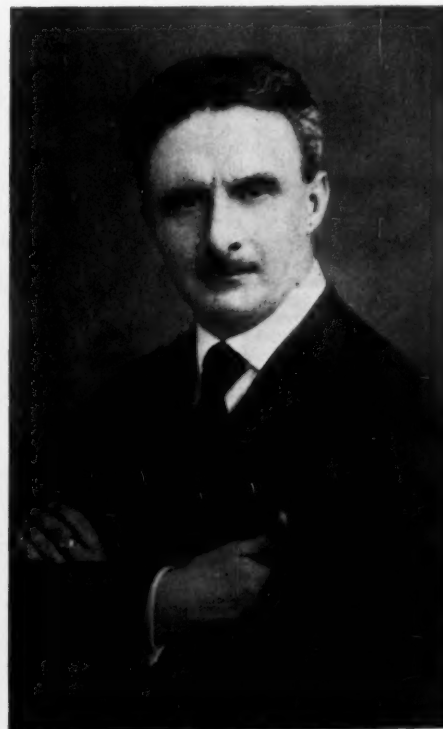
Eleanor E. Hamilton, the pianist and teacher of Philadelphia, has some splendid testimonials from prominent musicians. John W. Pommer, Jr., of the Pommer School of Music, of which Miss Hamilton is a graduate, says her playing is marked for its elegance of style, fine interpretation and finish.

PIETRO CIMINI

Second Season

CONDUCTOR CHICAGO OPERA ASSOCIATION

Made Triumphant Re-entre Directing "OTHELLO"



Let us also include Pietro Cimini, the conductor, among the assets of the performance. This is the only work he has conducted this season, but he made a 100 per cent. delivery. He was thoroughly in command of the situation, decreeing mellow tone here, stormy climax there, clarity always.—*Chicago Tribune*, December 15, 1921.

Cimini, conducting, is a splendid orchestral setting to this most gorgeous of all operatic scores.—*Chicago Journal of Commerce*, December 15, 1921.

Cimini conducted for the first time this season and with welcome vigor and authority.—*Chicago Journal*, December 5, 1921.

Pietro Cimini, who conducted, made the music come forth with big tonal volume and brilliance.—*Daily News*, December 5, 1921.

Pietro Cimini conducted for the first time (no one knows why he has not figured before), and led the orchestra through the difficult "Othello" score with superb authority and command. The audience welcomed him heartily at each appearance, a just homage to a modest but very excellent artist. Chorus and orchestra both were beyond criticism.—*Chicago American*, December 5, 1921.

Mr. Cimini conducted with sympathetic appreciation for the music and with a firm grip on his forces.—*Chicago Evening Post*, December 15, 1921.

Stransky Addresses Catholic Guild of Organists

Josef Stransky's address to the Catholic Guild of Organists, Tuesday, November 29, follows:

It is indeed a matter of great satisfaction to me as the conductor of America's oldest orchestra, the Philharmonic Society of New York, to speak a word of felicitation and endorsement to the members of the Catholic Guild of Organists, one of the youngest professional forces in our musical world. For myself, personally and as a professional musician who has the welfare of his chosen art at heart, I welcome the advent and growth of the Guild and prophesy a speedy and widespread recognition of its value.

We, of the orchestra, are in a field distinct from that of the organist and choirmaster, yet our vocation is substantially the same. Our common purpose is to serve the world through an appeal to its noblest thought and emotion. We are entrusted with the delivery of a saving message—we are not entertainers, to please the ears of audiences and congregations. No! We are the responsible teachers and exponents of music, the sublime and mysterious of all the arts, whose powers reach in a living way the depths of the human soul. Ours is indeed a high calling, for the sincere musician has in his art an instrument for imparting the inspired thought and aspirations of the ages.

In the orchestra our symphonic works deal with the beautiful in a living and transcendent form. You, whose activities lie within the immediate and intimate circle of the Church itself, lend your assistance to the struggling human soul, bowed in worship. What nobler consecration than that which seeks to bring a soul nearer to its Creator? How earnest then should be your personal endeavor! Yes, and how good your music ought to be! If the ideals of musical excellence must be of the highest in the secular field of the orchestra, how lofty and sublime should be the purpose of musicians who reveal their art in the very sanctuary!

Yet—is it not true, my dear musical colleagues—is it not true that in the realm of church music there has been less continued ambition and effort to present worthy and effective music than in other branches of the profession? It appears so to me, and because it appears so I am happy to know that an organized effort is now being made to resurrect the surpassing music of the Church.

I speak from my heart and urge you to continue the great undertaking you have so well begun. It is not in criticism that I say that interest in church music has waned in recent years. Difficulties without number have existed, and good reasons can be offered in extenuation—but the musicianship of our organists has been and now is equal to the attainment of magnificent results. The organization of your Guild is a practical and promising step for development.

What a pity that one so seldom hears well done the Gregorian Chant and the grand masterpieces of Palestrina. The people should not have to go to a paid performance to hear the great beauties of sacred music. No—nor should they hear operatic arias in the Church. If Beethoven's symphonies were lost to the orchestra it would be as great a pity as the continued loss of Palestrina to the sanctuary.

There is nobility and glory in your work. Raise then your standard higher and higher. Cease not. Labor hard. Bring back the glories of the golden age of choral music. Love your work and refuse to be discouraged. Make opportunity—and the music of the Church will again flourish.

Memorial Concert for David Bispham

The recent death of David Bispham leaves a gap in America's list of great musical artists, but the memory of this eminent baritone and teacher will live always despite the coming of new artists from time to time in the future who may, perhaps, occupy the public eye. It was with the purpose of perpetuating his memory with a worth while gift that the concert on December 13 was given in Carnegie Hall. This was a benefit affair for the Musical Debut Association, of which he was the founder. Undoubtedly a considerable amount of money was realized, and this will be used as the nucleus of a fund of \$500,000 which the association plans to raise in order to carry out Mr. Bispham's slogan: "More music in America and more Americanism in music."

A new young American baritone, Paul Parks, of Nelsonville, Ohio, who was selected a few weeks ago in open competition to make his debut at this concert, began the program. His numbers were: "Lungi dal caro bene" (Secchi), "Che fiero costume" (Legrenzi), "At Night" (Rachmaninoff), and "Flow, Thon Regal Purple Stream" (Arnold). He showed great promise and ought to achieve still better things ere long.

The other artists, all of whom contributed their services, are well known and, needless to say, delighted the enthusiastic audience. They were Sue Harvard, Florence Easton, Leon Rothier, Rafael Diaz, Renato Zanelli. Others were Neville Brush and Nanette Gude Bayne, and George Vivian, a Shakespearean actor. The printed program follows:

Cielo e mar (Gioconda).....	Ponchielli
The Answer.....	Robert Huntington Terry
Stars.....	Harriet Ware
Vissi d'arte (Tosca).....	Puccini
Life.....	Pearl Curran
Largo al factotum ("Barber of Seville").....	Rossini
Recitation to music—"Christina and his flute".....	Neville Brush
The Star Spangled Banner.....	Mme. Florence Easton
Emily Harford, formerly accompanist for Mr. Bispham, was at the piano.	

The purpose of the Debut Association is to assist unknown singers and instrumentalists of ability by presenting them to the public at concerts of modest size in the principal cities.

Stopak Charms Boston Again

On November 30, Josef Stopak, who gives his second New York Carnegie Hall recital this season on January 14, appeared in Symphony Hall Boston, in concert. Philip Hale, the eminent critic of the Boston Herald, commented upon his performance in brief as follows:

"Mr. Stopak, who had been heard here before, played an 'Intrada' by Desplantes-Nachez; 'Les Cherubins,' Couperin-Kreisler; Kreisler's version of variations on a theme by Corelli, and Wieniawski's 'Souvenir de Moscow.' He has an agreeable tone and is a suave interpreter."

Mr. Stopak has just been engaged, among other appearances, to play with the Baltimore and Reading symphony orchestras.

Jonás Pupil Wins Distinction

Hattie Mueller, a talented pupil of Alberto Jonás, and one of the foremost piano teachers of Los Angeles, Cal., was recently given the honor of having her picture on the front page of the Pacific Coast Musician.

Anent a piano recital which Miss Mueller gave in Los Angeles, the News of that city stated:

"Miss Mueller's work as composer shows great depth, and her songs accurately express the versatile moods of verse. Her three concert waltzes, which are new, form a charming group being technically beyond the amateur. Her rendition of the Rubinstein 'Grand Staccato Etude' was a manifestation of finished artistry, evidencing proficient technique, and absolute muscular control, and had to respond with an encore, notwithstanding the fact that it was announced there would be none."

Mrs. Bready's Lecture-Recital

Mrs. George Lee Bready gave an interesting lecture recital at the Ambassador Hotel on December 13, her subject being "The Rosenkavalier," by Richard Strauss. Mrs. Bready's plan is to give her auditors as clear an idea of the opera under discussion as possible. She plays portions of the music on the piano, recites the text and tells the story in so vivid a manner that a perfect picture of the whole work is presented, and those who have the privilege of hearing her find themselves better prepared to enjoy the opera. Mrs. Bready's playing is excellent and her recitations dramatic and forceful. Her exposition of the Strauss opera was enjoyed by a large audience.

Lydia Ferguson to Sing Songs by Laros

Earle Laros, the pianist, has received word from Lydia Ferguson, soprano, who is spending the season in Europe giving recitals and searching for new material for her unique programs, that she will sing two of Mr. Laros' settings of the Kingsley poems. They are "Heigh-o" and "The Land of Nod." Mr. Laros also has written a prelude in B minor for piano, subtitled "Retro-spection," which he is using on his programs, and at every performance its repetition is demanded.

Nellie Cornish Coming East

Nellie C. Cornish, director of the Cornish School, Seattle, will arrive in New York about New Year's Day for her annual Winter visit. Miss Cornish is coming East to interview candidates for the faculty of her school. She is in search of a piano teacher and a violin teacher, both of whom must be young and ambitious men, and she also wishes to secure a dramatic coach. While here Miss Cornish will also secure some special instructors for the Summer session of the Cornish School.

Critic Praises Rose Florence

Ray C. Brown, in the San Francisco Chronicle of December 3, in commenting upon Rose Florence's recital at the Hotel St. Francis, said in part: "Her voice has beauty of tone, richness of color, expressive warmth and suavity of flow. Her artistry is of that satisfactory kind based on a technique firmly controlled, and her interpretations are vitalized by a personal vividness that has charm and grace."

NEW PUBLICATIONS

The John Church Company, Cincinnati, New York, London

"MOTHER GOOSE," new tunes for old subjects. Easy pieces for beginners. Eight numbers in groups of two. For example, the first two are "Jack and Jill" and "Little Bo-Peep." Attractively illustrated. They are by William Berwald.

"MELODIE POETIQUE" and "Valse Capricetta" for the piano, by Charles Huerter. Two short compositions, that are bright and easy to play. Good teaching pieces.

"TWO MOODS," for the piano, by Dorothy Gaynor Blake. "December" and "May." Both numbers are simple and very deliberate in time throughout. They are also good for teaching.

G. Schirmer, Inc., New York

"GONDOLIERA," by Maurice Moszkowski, and transcribed for two violins with piano accompaniment, by Arthur Hartmann. An interesting work well arranged.

"MAZURKA," Chopin, transcription by Arthur Hartmann for violin and piano. Another good number for study.

"AN OLD SWEETHEART OF MINE," the famous poem of James Whitcomb Riley, with melodramatic music for the piano by Paul Th. Miersch. For a dramatic reader, with clearly indicated notations that greatly aid the speaker.

"DAWN" from "A Day in May," by Rudolf Friml, transcribed by James H. Rogers. A short solo for the organ. Recital number.

"DINNA FORGET," a ballad by William C. Steere, to words by Edmund R. Cummings. Full of melody and very easy to sing. A Scotch dialect number.

Murdoch, Murdoch & Co., London

"STRING QUARTET IN G MAJOR" by Arnold Bax. Very modern in construction with quite a bit of originality. An effective number.

W. Paxton & Co., Ltd., London

"GNOMENREIGEN" and "WALDESRAUSCHEN," by Franz Liszt. This Paxton edition has been especially edited by Edric Cundell. Two excellent concert studies for the piano.

Boosey & Co., New York and London

"A WEDDING IN JUNE." The words are by Fred E. Weatherly to music by Wilfrid Sanderson. Essentially a man's song. Has a good swing to the melody.

"I DREAM THAT I HEAR YOU SINGING," song with words by Katerina Bogosoff, to which Charles Marshall has written a simple and singable melody.

Enoch & Sons, New York and London

"THE TWILIGHT OF THE YEARS," by May H. Brahe. A short song, suitable to any program. The very lovely poem is by P. J. O'Reilly.

Oliver Ditson Company, Boston and New York

"AY-AY-AY," a creole song of Spain, transcribed by Harriette Cady for the piano. An effective number.

"A FOUNTAIN SET IN FLOWERS," a descriptive number for the piano, by Jacques Weissheyer.

Clayton F. Summy Company, Chicago

"WHY DON'T YOU ASK ME." This number belongs to a series of recitations with piano accompaniment. The words are by Samuel Lover, Lalla Ryckoff has written the music.

"THE OLD CHEST UPSTAIRS," a reading with musical setting by Phyllis Ferguson to a poem by Edmund Vance Cooke.

"APPLES," another attractive reading with a musical setting by the same composer, Phyllis Ferguson.

"MISTAKEN KINDNESS," an amusing little number. The recitation is by Laura Lee Randall and music by Phyllis Ferguson.

Joseph Williams, Ltd., London

"TO BANBURY CROSS." No. 1 of two musical rhymes for the piano by Leo Livens.

"LITTLE POLLY FLINDERS." No. 2 of the same series for the piano. Both numbers are very short and suitable for the young musician.

Arthur P. Schmidt Company, Boston and New York

"HUMMING BIRD," "CAPRICE LYRIQUE" and "ELEGIE HEROIQUE." All three compositions are for the piano; by Louis Edger Johns.

An Instructive Volume on "Conscious Control in Piano Study"

There is never an over-supply of elementary works, provided only that they deal faithfully with the basic principles. The value of such books for the student as well as for the teacher cannot be overestimated. They place certain simple facts before the beginner in orderly rotation so presented that they are easily understood and assimilated and soon become an unconscious part of the musician's technical equipment. Such a work is "Conscious Control in Piano Study," by Ellen Amey, a primer of one hundred closely printed pages, amply illustrated with numerous musical examples by the Harold Flammer Company, New York. One of the chief values of the work probably will prove to be that it gives to the student a thorough insight into the intimate construction of piano music—the true essence of it—the things, emotional or technical, that make it what it is. No pianist can possibly interpret properly without a knowledge of these things, and yet there are few books that present them so simply and yet so fully as does this one. The whole object of the work is to place music before the student in such a way that the playing of it will be conscious and intentional, not accidental. It covers the ground fully and leaves nothing to chance. A most valuable and important addition to the literature of the piano!

Mina Dolores Sings with Orchestra

Many concert engagements have been filled recently by Mina Dolores, the soprano of Philadelphia. Besides appearing frequently in her home city she has been heard several times in New York, one of her dates being December 6, when she sang at an Evening Mail concert held at the Morris High School.

Last month Miss Dolores was soloist with the Philadelphia Orchestra, under the direction of Thaddeus Rich, and the following day the critics eulogized her as follows:

The agreeable quality of Miss Dolores' lyric soprano was effectively revealed in the aria, "Pace, Pace mio Dio," from Verdi's "Forza del Destino." Miss Dolores has the rare faculty of creating atmosphere in her performance and, although the aria makes demands that test the technical proficiency, as well as artistic insight of the singer, Miss Dolores gave a finished rendition of the ambitious number, and was greeted with well-merited cordiality.—Philadelphia North American.

Miss Dolores sang "Pace, Pace, Mio Dio," from "La Forza del Destino," and deepened the favorable impression which her work has already made upon local audiences. She was in good voice and not only sang with admirable tonal quality, but carried out the spirit of the number, which is a trying one for any soprano.—Philadelphia Public Ledger.

Mina Dolores scored a genuine success in her authoritative rendition of the dramatic aria.—Philadelphia Evening Bulletin.

Miss Dolores, who has sung successfully in concert, recital and with orchestras, has a charming voice and was enthusiastically received.—Philadelphia Record.



FRED PATTON
Baritone

"Reminds
One
of
David
Bispham"

—Halifax Chronicle.

Exclusive Management:
HAENSEL & JONES
Aeolian Hall, New York

METROPOLITAN OPERA

(Continued from page 5)

"IL TROVATORE," DECEMBER 17 (EVENING).

Saturday evening's offering was popular in every sense of the word, if one was to judge from the number of standees, which resembled an old-time Caruso performance, and the enthusiasm was manifested throughout. And, in truth, it was an excellent performance of "Trovatore," which was presented under the baton of Gennaro Papi. Martinelli had the title role, which he sang with all the vocal beauty and artistic interpretation with which his name has become identified. Frances Peralta was the Leonora, and Jeanne Gordon an Azucena whose delineation of the role was remarkably convincing. Danise won well merited applause for his excellent work as the Count di Luna, and Martino made the role of Ferrando a stellar, rather than a minor one. As for the remainder of the cast, Grace Anthony was the Inez, Pietro Audisio the Ruiz, and Vincenzo Reschiglian a gypsy. The chorus deserves a special word of praise for its excellent singing.

SUNDAY EVENING CONCERT.

There were six soloists at the regular Sunday night concert, December 18, in addition to the orchestra with Paul Eisler conducting. As guest, Alberto Salvi, the harpist, attracted particular attention, and his performance of the Zabel concerto in C minor, with orchestra, made one cast aside any illusions about the harp not being a beautiful solo instrument. To say he delighted his hearers would be putting it too mildly, for he indeed scored an emphatic success. Later in his group of solos, without accompaniment, he also brought out all the beauties of his instrument and proved himself an artist par excellence. He was recalled again and again and added numerous encores.

The other soloists, all well known Metropolitan singers, also scored in turn, and the audience showed by the warm applause its keen enjoyment. Marie Sundelius and Raymond Delaunois, the soprano, were liked especially; Rothier's two songs brought him well earned applause, and Aureliano Pertile was given an ovation after his splendid singing of the "L'Africana" aria. Thomas Chalmers was heard in an aria from "Faust." The work of the orchestra, as usual, was up to standard, and Paul Eisler gave the numbers a splendid reading.

An Enterprising Concert Manager

Louis W. Shouse, of Convention Hall, Kansas City, has issued the following personal message to music lovers, which marks a new departure in local advertising and is worth reproducing:

A PERSONAL MESSAGE TO MUSIC LOVERS

I desire to call your attention, perhaps in an unusual way, to what I believe will be one of the real treats of the season.

FERENC VECSEY,

a Hungarian violinist new to us, but with an established reputation all over Europe and South America, will make his first appearance in Kansas City at Convention Hall, Sunday afternoon, January 1. If the name of Vecsey is strange to you it is not surprising. He played in America fourteen years ago at which time he was hailed as a boy prodigy, and it is but a month since he returned to this country. The leading critics of New York and the large Eastern cities unite in declaring that he has more than fulfilled the promise he gave as a youth, and they do not hesitate to place him among the greatest of living violinists.

With a view of being able to tell our patrons of music something of what they might expect from this artist, whose few weeks in the United States have not been enough to render his reputation widespread, I made a special trip to attend one of his concerts, and I do not hesitate to confirm what has been said of him. In tone, in technique, in musicianship, Vecsey is not surpassed by a violinist of the day. His personal charm wins every hearer, and proves that soon Vecsey will share with Kreisler the affections of America, as already he has won the heart of Europe.

A month after his concert here, Vecsey will return to England, and there will be but one chance to hear him. If you wish to have an afternoon of rare enjoyment, I hope that you will not hesitate because the artist comes almost a stranger.

Mail orders for tickets may be addressed to me at Convention Hall and will receive prompt attention.

Very truly,

(Signed) LOUIS W. SHOUSE,

Manager Convention Hall.

Philadelphia Commemorates Washington's Death

Philadelphia, Pa., December 12, 1921.—The 122nd anniversary of the death of George Washington was commemorated in St. James' Protestant Episcopal Church on Sunday afternoon, December 11, when an excellent musical program was presented. There was fine blending of voices in the fugal Gloria to the Magnificat, by Smart, and in the anthem by Sir George Martin. In the latter there was a beautiful soprano solo, and a remarkable accompaniment of organ, trumpets, trombones and tympani. One of the most impressive and one of the finest selections of the service was Warwick Jordan's "Te Deum," exquisitely sung by St. James' Choir. S. Wesley Sears, the organist and choirmaster, played the Coronation March from Meyerbeer's "Prophete," accompanied by other instruments.

It is largely due to the efforts of Mr. Sears that the choir has been brought to such a high stage of efficiency. The writer of this article has had the privilege of listening to services in many of the churches of Europe, and not even in the Sistine Chapel in Rome was the natural soul of worship so fully satisfied as on Sunday afternoon while listening to the Jordan "Te Deum." F. L. D.

Gerhardt Re-engaged for Indianapolis

Elena Gerhardt, who gave one of her inimitable recitals of lieder in Indianapolis on November 27, created such a deep impression on her initial appearance that she has now been reengaged as soloist with the Mannerchor on Monday, February 13.

Olive Nevin Organizes New Musical Club

Olive Nevin, soprano, by her activities on behalf of American music as exemplified in her joint recitals with Harold Milligan, is proving that she is upholding the musical standards of the Nevin family. Her latest achievement is the formation of the Sewickley Musical Club in her home city, Sewickley, Pa. The idea had its inception last June, when Miss Nevin and Mr. Milligan gave their costume recital—"Three Centuries of American Song"—for the benefit of the Wellesley College Endowment Fund. On the afternoon of the concert a reception was tendered Mr. Milligan at the home of the late Ethelbert Nevin and those

present included the principal musicians of the city and several from Pittsburgh. The gathering together of the local musical lights suggested to Miss Nevin a permanent organization and this has just been brought about. At present the club will confine itself to meetings and programs contributed by the members, but later on it is planned to present outside artists.

Kaufmann Artist Scores in Home Town

After three years of study in New York with Minna Kaufmann, Esther Carlson, dramatic soprano, returned to her home in Everett, Wash., and the early part of last month, November, gave a recital which was highly praised



MINNA KAUFMANN.

teacher of Esther Carlson, dramatic soprano, who recently gave a successful recital in Everett, Wash.

by the critics. According to one of the dailies, applause not only summoned her back each time, but it welcomed her appearance for each new group of songs with a spontaneity that was proof of more than admiration for a "home" girl who has "made good;" it attested also to complete and sincere delight in the singing. Miss Carlson's program was a varied one and included operatic arias as well as songs, giving her an opportunity to show that she was equally at home in the dramatic selections as she was in the lighter numbers. The young soprano is booked for a tour of the West.

Schipa Created "La Rondine"

Contrary to an article which appeared in another musical paper on Saturday, December 10, the credit of creating the tenor role in Puccini's "La Rondine" should have been given to Tito Schipa and not to another tenor now appear-

ing at the Metropolitan Opera House. This correction was not asked to be made by Mr. Schipa, but a representative of the MUSICAL COURIER, when visiting him in his apartment in the Congress Hotel, Chicago, was surprised to see on his piano a picture of Giacomo Puccini, on which is written, "Al bravo Schipa con affettuoso ricordo per 'La Rondine.'" When asked how it came about, Mr. Schipa added that the picture was given to him in Monte Carlo in 1917 by the composer after the first performance of his new work.

Levitzi Reaches Egypt

Mischa Levitzki, who is making a tour of the world following his seasons in Australia and New Zealand and a brief visit to some of the coast cities of India, has just reached Cairo, according to a cable received by his manager, Daniel Mayer. He will spend some weeks in the land of the Pharaohs and is making his headquarters at Shepheard's, one of the most famous hostels in the world. Of late Mr. Levitzki has been turning his attention more to composition, and it would not be surprising if his Egyptian travels should furnish him with some inspirations of an Oriental tendency. From Egypt he plans to go to Italy for a stay of several weeks and will not return to America before next May. His next concert season here will begin after November 1, 1922.

Three Concerts for Max Jacobs

Three recent engagements for Max Jacobs, the violinist-conductor, were as follows: December 4, Hunter College; December 6, Morris High School; December 8, Lenox Theater with Cantor Josef Rosenblatt. Mr. Jacobs is scheduled to appear in concert in Mount Vernon, N. Y., January 1.

Patton's First Pittsburgh Recital

Fred Patton, the well known baritone, will sing in Pittsburgh, Pa., on January 6. This will be his first recital in that city, although he has appeared there previously with the Mendelssohn Choir.

A place where musicals may be given in the unusual setting of Art and Beauty in all its phases. An ideal place for the Intimate Recital

GALLERIE INTIME

ANNE PINNEO

749 FIFTH AVENUE

Plaza 9914

Rentals moderate

Mason & Hamlin

The
STRADIVARIUS
of Pianos

ACROSS THE COUNTRY

Akron, Ohio, December 9, 1921.—"The Foolish Virgins," a modern cantata, music by Marshall Kernochan and words written by Charles Fanning, was sung at the December meeting of the Tuesday Musical Club, held December 6 at the home of Mrs. C. L. Knight, North Portage Path. The excellence of the composition and the blending of the voices combined to make the cantata one of the most artistic ever presented by the club. Solo parts were taken by Mrs. E. M. Hahn and Mrs. A. J. Akers, and J. Donaldson, baritone, of New Castle, Pa. Others who took part included Mrs. Charles Lounsbury, Bertha Wilson O'Donnell, Mrs. T. A. Rees, Gertrude Miller, Mrs. Lee Kanaga, Mrs. Seth Tuttle, Mrs. L. C. McGinley, Mrs. W. J. Irwin, Mrs. M. C. Tuholske and Mrs. O. O. Hollenbeck. Grace Henry directed the chorus, with Katherine Bruot at the piano. The program was in charge of Claire App.

Albany, N. Y., December 12, 1921.—The Mendelssohn Club gave its thirty-fourth concert at Chancellors Hall before an audience that taxed the capacity of the vast assembly room. The work of the club, under the efficient guidance of Dr. Frank Sill Rogers, was especially fine, and there was an insistent demand for encores. "The Victory Riders," James, was the big number. This was given with good effect, Edward L. Kellogg singing the baritone solo. Dudley Buck's "King Olaf's Christmas," with incidental solos by Howard Smith, tenor, and Edwin B. Parkhurst, baritone; Henry Hadley's "Song of the Marching Men," with Mr. Kellogg as the soloist, were other compositions with which the club won favor. "The Volga Boat Song" pleased. John Barnes Wells was the assisting artist and again gave pleasure to many old friends. He sang a group of old English and French songs well, and gave several of his own compositions which added to his popularity. Philip Ohman was Mr. Wells' accompanist, and by request gave two piano numbers, winning favor. Harry Alan Russell was the club accompanist, adding to his laurels in this task.

The Monday Musical Club, of which Elizabeth J. Hoffman is president, will present several interesting programs this season. A Schubert program was given recently by Mrs. Peter Schmidt, violinist; a quartet composed of Mrs. Christian T. Martin, Mrs. Jean Newell Barrett, Mrs. G. Ernest Fisher and Mrs. William B. Smith; also Elizabeth Kleist, Jeannette Vanderheyden, Helen M. Sperry, Mrs. Lowell D. Kenney, Mrs. Herbert E. Robinson and Lydia F. Stevens, pianists.

Among the college musical clubs to be heard here are the Williams Club and the Colgate Club.

"The Witch of Fairy Dell," an operetta, by Mrs. Murray Hubbard, was presented in the Executive Mansion, through the courtesy of Governor and Mrs. Nathan L. Miller, for the benefit of the Roosevelt Memorial Association. Elizabeth J. Hoffman, Lydia F. Stevens and Mrs. Peter Schmidt assisted in the arrangements.

Mrs. Edward C. Conway gave a song recital recently at New Paltz. Later Mrs. Conway will give a recital at her home here.

Mrs. John A. MacCormack is organist and director of the Madison Avenue Presbyterian Church.

Dr. Ernest T. Winchester will give an organ recital at the Elks Club.

The choirs of St. Paul's Episcopal and the First Presbyterian churches will combine in a Yuletide musical service at St. Paul's, under the direction of T. Frederick H. Candlyn and Dr. Harold W. Thompson, the respective directors. Dr. Thompson wrote the words of a Christmas cantata, "The Prince of Peace," and Mr. Candlyn has composed the music. The work will be presented at the concert with the choruses by Mr. Candlyn's choir and the solos by the solo singers in Dr. Thompson's choir.

The Harmony Club, of which Helen M. Sperry is director, gave a concert recently in Chancellors Hall. The members are: (Mandolins) Mary E. Bradt, Lois Payne, May Kelly, Catherine Voorhaar, Martha Gromall, Hazel Wentworth, Mabel Spencer; (violins) Thelma Franklin, C. Brate, J. Tierce, M. Coons, Frances McArthur, Dorothea Kapp, Anna Becking; (drums) Charlotte Todd.

The Albany Music Teachers' Association met recently with the president, Ermina L. Perry. A recital will be given in January, with a program under the direction of Mrs. Peter Schmidt and Elizabeth Kleist.

The Albany Community Chorus, under the direction of Roessle McKinney, is holding well attended weekly meetings. Elmer A. Tidmarsh conducts the club and there are special features at each meeting.

The Albany Choral Society, C. Bernard Vandenberg conducting, gave a varied program in the Tabernacle Baptist Church. Mrs. C. Bernard Vandenberg, Edgar S. Van Olinda, Joseph T. Pierce, Katherine Stenger, Mrs. Fred Goldie and Mrs. Peter Schmidt were among those who took part.

Frederic Hoffman, baritone, assisted recently at a recital given by the Westfield Musical Club.

Ella Becker Vunck, contralto, a pupil of Oscar Saenger, will spend the winter in Utica.

The Students' Music Club met recently with Mr. and Mrs. Frederick W. Kerner.

John Louw Nelson, younger son of Bishop and Mrs. Nelson, is president of the Musical Debut Association. Mr. Nelson has composed songs and a musical comedy score.

Ann Arbor, Mich., December 15, 1921.—John McCormack, Ignaz Friedman and the Detroit Symphony Orchestra, with Erwin Nyiregyhazi, Hungarian pianist, as soloist, have recently appeared before Ann Arbor music audiences.

Mr. McCormack, assisted by Donald McBeth, violinist, and Edwin Schneider, pianist, were heard in Hill Auditorium, Tuesday evening, November 22, before an audience of 5,500, including more than 300 seated on the stage and several hundred standing. Mr. McCormack was in particularly good voice and gave delight to his hearers. Although he had been heard here before at the May Festival, this was his first appearance in a song recital. He received an ovation and was obliged to sing many unannounced numbers.

On December 5, Ignaz Friedman, the eminent Polish pianist, was heard for the first time in Ann Arbor. He appeared before a large audience and gave one of the finest exhibitions of piano playing ever heard in Ann Arbor. Although practically all the world's greatest piano players have appeared in the city, old patrons were unanimous in their praise of this master's splendid musicianship, and on all sides it was remarked that it was the most perfect piano recital ever given in Ann Arbor.

On December 12, the Detroit Symphony Orchestra made its second appearance for the year. For the first time the local public was permitted to listen to this band under the baton of Victor Kolar, the able associate of Mr. Gaborowitsch. The soloist of the evening was Erwin Nyiregyhazi, the remarkable young Hungarian pianist, who has made such a fine impression in his various recitals in the East. This young artist chose to play the Liszt E flat concerto for piano and orchestra, and was given an ovation, being obliged to return to the stage many times. Youthful in appearance, his art, on the other hand, is fully mature.

Athens, Ga., December 8, 1921.—Harriet May Crenshaw, teacher of piano in Lucy Coble Institute, Athens, Ga., presented her pupils in a recital, December 6. They were assisted by the violin pupils of Gretchen Morris. Those who took part were Pearl Hardman, Patty Benson, Blanche Manning, Caroline Askton, Rose Lewis, Elois Gettys, Lilian Isaacs, Clara May Bullock, Kathleen McCorkle, Helen McDorman, Sara Morris, Lorraine Sale, Kathleen Merry, Lizzie Lon Lochlin, Florence Arnold and Florence Dean.

Atlantic City, N. J., December 1, 1921.—Effie Irene Hubbard, of Mt. Airy and Atlantic City, was heard in a cello recital, Monday morning, in the parlors of the St. Leonard School, Ventnor. Invitations were extended by the principals, Dr. and Mrs. McClure, for this, the first of the series of social and educational functions arranged for the school and its guests. There was an enthusiastic audience that enjoyed Miss Hubbard's interpretations of the varied and well chosen program featuring Golterman, Cadman and Zaber. She was assisted by Blanche Hubbard, harpist, and members of the Crescendo Club were well represented. Alice Sachse, pianist, was accompanist.

Louis Colman, violinist of the Ambassador Quintet, has formed a symphony orchestra of young people ranging in age from fourteen to nineteen years, and only truly classical interpretations will be permitted. The ensemble includes violins, cornets, clarinets, drums, cymbals and piano. Mr. Colman is director and a musician of no mean conception.

A well organized orchestra has been formed by the students of the Brighton Avenue School, composed of six violins, two cornets, two drums, one flute, one clarinet, one xylophone and a piano. The members meet twice each

week for rehearsal and the future is very promising. Kitty Miskey is the accompanist for the term.

Roy B. Comfort, violinist, has opened a studio for the teaching of violin phraseology in the Revere Apartments. Mr. Comfort will be remembered as concertmaster with the Leman Symphony Orchestra on the Steel Pier, and an exponent of J. W. F. Leman.

Harry Loventhal, director of the Ambassador Orchestra, offered a varied program Sunday evening in the music lobby of the Ambassador. Wagner's "Tannhäuser" overture opened the artistic program and was followed by Mr. Loventhal in a violin solo, "Scherzo Tarantella," Wieniawski. Two charming numbers of MacDowell, "To a Wild Rose" and "To a Water Lily," were arranged by Vincent Speciales, organist of the ensemble. The program was enjoyed by a large audience. Encores were liberal.

Joseph S. Lilly, pianist, has organized a choral society of twenty mixed voices selected from the various studios. Nora Lucia Ritter, dramatic soprano, and William Chester Boyer, tenor, are to be the soloists. Concerts will be the special feature.

The program presented by the Marlborough-Blenheim Quartet, Leo Sachs, director, was enjoyed on Sunday by a large audience. Eugene Birman, violinist; Leo Sachs, cellist, and Edward Garrett, pianist, were heard in solos.

The Crescendo Club is responsible for two very interesting events given recently in the music room of the First Presbyterian Church, sponsored by Mrs. Joseph Culbert and Mrs. Herbert Hemphill. A MacDowell program was given November 1, with John Richardson, boy violinist, of Philadelphia; Mrs. Daniel Burke, pianist, of New York; Nora Lucia Ritter, dramatic soprano, as soloists. The life of Edward MacDowell was depicted by Sara Newell. The November 15 program included a chaconne directed by Alice Sachse, pianist, assisted by Marsden Brooks, cellist. Mrs. F. F. Hepler and Mrs. Harry Westney were soloists. These concerts were open to the public and there was a large audience.

The arts and crafts department of the Women's Research Club met on Friday afternoon at the Bothwell Hotel, the hostesses being Cornelia Frink and Mrs. Singley. A special Armistice Day program was presented. Dr. Henry Merle Mellen, pastor of First Presbyterian Church, addressed the club members on "Armistice Day"; Katherine Conrad recited "In Flanders Field" and "America's Answer"; Mrs. E. C. Chew (lyric soprano) sang "The Long, Long Trail" and "I Hear the Call of Home"; Mrs. Ernest Seaman read a very interesting paper on "Radio"; Mrs. Jacob Bothwell was chairman. This meeting was the most impressive the department has ever held.

There was a beautiful service in the Beth Israel Synagogue on Armistice Day, at the unveiling of two beautiful gift windows, presented to the synagogue by Mr. and Mrs. Morris Arons, of New York. Nora Lucia Ritter, dramatic soprano; Ida Taylor Bolt, contralto; Charles Scull, bass, and Mr. MacShea were heard in interpretations of Mendelssohn and Gounod. Nathan J. Reinhart, organist, was heard in selections appropriate for the occasion. Rabbi Henry M. Fisher, in words of gratitude, accepted the windows. Rev. Henry Berkowitz offered the evening prayer, and Rev. Henry Armhold (ninety-two years of age and much be-



Photo © Elsin, New York

VIRGINIE MAURET'S

Wonderful Success in Peoria

VIRGINIE MAURET, DANCER, APPLAUDED

Never again will Virginie Mauret, danseuse, have to play before a small audience in Peoria. Her finished performance at the Majestic theatre last night, regardless of the fact that the audience was small, was one of the most appreciated programs of its kind ever given in the city. She was applauded again and again.

Her undertaking was pretentious and she came through with success and colors and skirts flying. She is graceful and has at her command the conventional ballet steps in addition to original devices of her own.

Lithe and supple of body and wonderfully graceful, Miss Mauret, a beautiful girl with charming personality, appeared in a program that ran the full range of classic dances. In the gavotte from the sixth violin sonata, by Bach, she did one of her best numbers, dancing lightly as a feather wafted on the air and with a joyousness that fairly captivated her audience. Several numbers especially created by Michel Fokine himself, also were of unusual merit.—Peoria Journal.

MANAGEMENT:

WOLFSOHN MUSICAL BUREAU,
8 East 34th Street, New York

ADA TYRONE

Soprano

"Revealed a voice of pleasing quality, dramatic power and good diction."

—Providence Tribune.

"Miss Tyrone showed a powerful voice. Her expressive singing of light songs delighted the audience."

—Montreal Gazette.

Exclusive Direction

WALTER ANDERSON

62 West 45 St.

New York City

loved) offered the benediction. Benjamin Bacharach, president, extended to Mr. and Mrs. Arons a reception, and the service closed with the congregation singing "The Star Spangled Banner."

The members of the Kiwanis Club entertained their lady guests at the regular meeting, November 18. Dr. Robert Norwood, of Overbrook, gave a talk on "The Discovery." A musical program was the outstanding feature. The Kiwanis' augmented "Jazz Band" offered accompaniment for two well known soloists—Nora Lucia Ritter, dramatic soprano, and Ida Taylor Bolte, contralto. These artists are possessed of wide voice range, excellent diction and pleasing personality. The large audience which overcrowded La Victoire reception hall was demonstrative in approval, and many encores were demanded and accorded. Mrs. Bolte is an exponent of American Indian melodies. Miss Ritter is an advocate of the more serious compositions, as is also Mrs. E. C. Chew. Miss Mancill and Mrs. Swagerath are advanced pupils of the Ritter Conservatory of Music.

The Dennis Hotel orchestra, Leonard J. Lewis, director, presented several noted vocalists at the recent evening concert—Grace Wade McElwee, soprano; Louis J. Howell, baritone; Amy Brumbach, mezzo-contralto; James Oglesby, tenor, and Nora Lucia Ritter, soprano. Bernice J. Lewis was the efficient accompanist.

Bellingham, Wash.—(See "Music on the Pacific Slope.")

Berkeley, Cal.—(See "Music on the Pacific Slope.")

Boston, Mass.—(See letter on another page.)

Canton, Ohio, December 4, 1921.—Hermia Menth gave a recital in the auditorium of the McKinley High School November 30. She opened her program with the variation by Handel, followed by the "Tambourin," Rameau-Godowsky; "Allegresse des Vainqueurs," by Couperin, and the "Contre Dance," Beethoven. She played the "Chaconne," by Bach-Busoni, and for an encore played the ballet waltz from "Rosamond," Schubert. Her third group was Chopin's scherzo in B flat minor, followed by Chopin's etude; capriccio, valse and two Hungarian dances, all by Brahms. She responded with Chopin's G flat minor and closed her program with Leschetizky's "Etude Heroique," the "Children Frolic" by Moussorgsky, "Seguidilla" by Albeniz and the "Wedding March" and "Dance of the Elves" by Mendelssohn-Liszt. As an encore Miss Menth rendered her own arrangement of Strauss' famous "Blue Danube" waltz.

There was a meeting of the members of the recently organized choral society Monday night, December 5, in the Music Hall, and it was arranged that rehearsals should begin next week. The meeting was fairly well attended. However, it is hoped that next Wednesday all who desire to enter the society will be on hand for the first rehearsal.

It has been decided that William E. Strassner, well known in the musical circles of Canton, shall be the director of the society for this year. The society will be run in connection with the night school of the city, so that it shall not conflict with any of the plans of the Board of Education. Hereafter the rehearsals will be conducted every Wednesday evening. There will be no dues. In talking with Mr. Strassner, he said that it was too late to begin rehearsing "The Messiah" for this season. He proposes, instead, that the society work up a number of Christmas carols, to be given possibly in the High School auditorium during the Christmas holidays. After that he has suggested that the society study Haydn's "Creation" for a concert possibly in May.

Leading artists of East Liverpool participated in a benefit concert for the East Liverpool City Hospital in the High School auditorium December 7. The program opened with "Flow Gently Sweet Afton," with Mrs. R. R. Bode at the piano, and John Bernard, violin. Mrs. Bode and James Gillgallon sang "Silver Threads Among the Gold" as an opening number for the second part. This was followed by chorus selections: "Come All Ye Faithful" and "Holy Night." Mrs. D. M. Cronin, dramatic reader, furnished the remainder of the program. A capacity audience greeted the artists.

Mrs. W. J. Kirke, of Akron, presented ten violin and piano pupils in a recital at her home, December 2, to a large gathering of parents and interested friends. Mrs. Kirke's sister, Anne Smith, of Portland, Ind., assisted with violin selections, and Vincent Zura opened the program, playing Accolary's concerto in A minor. Others taking part were George Lawthries, Arline Kelley, Louise Kuba, Katherine and Ruth Straub, Mary Kirke, Margaret Graham, Isabelle Green and Glen Sengthiel.

Cheyenne, Wyo., December 8, 1921.—Muriel G. Forsyth, violinist, has returned to make Cheyenne her home after an absence of more than a year. Mrs. Forsyth studied in New York and lately was in Hollywood and Los Angeles. She was heard for the first time since her return in two well rendered numbers—"Berceuse Slave," by Neruda, and "Ave Maria," by Gounod—at the "In Memoriam" services of the local lodge of Elks, held December 4.

Laura Lee and Lillian Blamey, who maintain a teaching studio here, have organized twenty of the most advanced pupils into a club called the S. and F. Music Club. The meetings will take place fortnightly at the homes of the members, the object of the organization being a conscientious study of composers and their works, both vocal and instrumental.

Cheyenne welcomed the return of Mrs. Harvey A. Connett, formerly prominent in the musical circles of the city, who is spending Masonic Consistory week here, from her present home in Rawlins, Wyo. She has a contralto voice of rare quality and power. She is singing the contralto parts in the well known quartet which is a portion of the exemplification of the degrees at the Temple this week, at the semi-annual reunion of the Wyoming Consistory. Mrs. T. Blake Kennedy, soprano; T. B. Kennedy, basso, and John S. Hunter, tenor, are the other members of this popular organization. Mrs. H. L. Vaughan is the organist.

Among the musical innovations this winter is the "Song Hour," a Sunday afternoon concert, sponsored by the Music Study Club. The initial "Song Hour" was an event of November 27 at the Recreation Center of the Y. W. C. A. The program was furnished by Mrs. Arthur Spaulding and Mrs. Albert K. Jensen, pianists; Mrs. James Mackay, contralto; the Cheyenne Male Quartet (composed of Wesley L. Dumm, Jack Kenkel, W. H. Owens and W. S. Hays), and Hazel Flitton, cellist.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Detroit, Mich.—(See letter on another page.)

Fort Worth, Tex., November 25, 1921.—The first of a series of Harmony Club morning musicales was given, November 3, at the Texas Hotel, by Cyrena Van Gordon. Unusually gifted, she soon sang her way into the hearts of her listeners. From the first number, "Ah Rendimi" (Rossi), through a group of French songs and two groups of English songs, to the thrilling climax of the "Cry of the Valkyrie," Mme. Van Gordon held her audience spell-bound. Alice Putnam, as accompanist, rendered skilful assistance.

The Harmony Club Chorus, Carl Venth, director, appeared on the Fine Arts program during the meeting in this city of the State Federation of Women's Clubs. By special request the program numbers included Bowden's "River of Stars," with Ellen Jane Lindsay, soprano, soloist, and Mrs. Robert Garver, accompanist.

The grand finale of the second act from "Aida" was given by the Municipal Opera Chorus, Sam S. Losh, director, on the Fine Arts program of the State Federation of Women's Clubs, with the same cast that appeared when the opera was presented in the spring. This included: Aida, Pearl Calhoun Davis; Amneris, Lilli Bogen Morris; Rhadamenes, James Wood; Amonasro, Frank Agar; the King, Walker Moore; Ramfis, Bernard U. Taylor.

Mrs. John E. Lyons, president of the National Federation of Music Clubs, has returned from St. Louis, where she presided at the meeting of the executive board of the Federation. Mrs. Lyons spent November 25 in Dallas, where she addressed the State Association of School Teachers.

Rehearsals have begun for the presentation of "Cavalleria Rusticana" and "Pagliacci" to be given by the Municipal Opera Chorus, Sam Losh director, in the early spring.

Garnett, Kan., November 26, 1921.—The Ladies' Musical Club started the year with much enthusiasm, having added an ensemble department. The winter's study will be largely of musical forms and a miracle play is to be put on at the Christmas time.

The High School glee clubs are preparing a program of Indian music for the dedication of the new High School in January. The School Orchestra outlook is excellent and may in time develop into a fine organization. A piano recital by the pupils of Mrs. A. O. Penniman recently demonstrated the earnest and conscientious work of this fine teacher and proved an enjoyable evening.

Ithaca, N. Y., December 7, 1921.—Patrick Conway, noted bandmaster, is to return to Ithaca to make this city his permanent home. He will become the directing head of the Ithaca School of Band Instruments, which will be affiliated with the Ithaca Conservatory of Music. His work as director will begin with the September, 1922, term of instruction. Incidentally, Mr. Conway will make Ithaca the permanent headquarters for his concert band and will assemble his musicians in this city and arrange the routes for its annual concert tour. He will associate with him in the faculty of the new school a group of his most well known soloists, including Ernest F. Pechin, cornet; H. Benne Henton, saxophone; Sam Evenson, clarinet; Pedro Lozano,

trombone; Joseph La Monaca, flute; Frank R. Seltzer, teacher of orchestration and band arrangements. Ithaca will extend a hearty welcome to Mr. Conway and his men.

Johnstown, Pa., December 13, 1921.—Helen Rose Sloan, pianist, made her musical debut in this city on November 25, appearing at the Central High School. Miss Sloan has been a student at the Greensburg Musical Academy, affiliated with Seton Hill School. The assisting artist was Helen Braly Cavanaugh, soprano, with Lucy Moses Kress as accompanist. Mrs. Cavanaugh and Mrs. Kress are among the city's most prominent musical artists. The recital proved a success.

The Fortnightly Musical Club's opening of its twenty-sixth season was celebrated with a well balanced concert program. A newly formed chorus, under the direction of Professor Laudino, will begin at once rehearsals on excerpts from operas, with various "opera nights" in view. The new plans have increased the membership by two hundred persons.

Gordon Balch Nevin has planned a series of organ recitals to be given throughout the winter at the First Presbyterian Church. The opening concert was held on the evening of November 10, when Berwyn Evans, tenor, was the assisting artist. The organ recitals given last season by Mr. Nevin were so successful that he has been induced to give several during the winter.

The Bernthal Trio and the Teutonia Maennerchor, of Pittsburgh, were visiting artists at the concert given on Thursday evening, November 17, by the Germania Quartet Club in the Central High School auditorium. Emma Sulzner, contralto, was the soloist. The joint choruses sang "Es Steht eine Machtige Linde" (Pache). Mrs. Sulzner sang the aria, "Oma Lyre Immortelle" (Gounod), and the Bernthal Trio rendered the three-part "Episoden" (Schutt). Among the numbers rendered by the Germania Chorus was

(Continued on page 36)

Two New Songs by HOWARD D. McKINNEY

THE BAGPIPE MAN

E Minor (range d-g) Price 60 cents

(A Characteristic Song.)

The Bagpipe Man came over the hill
When no one knew he was anywhere round,
With a whirl and a skirl, and a toot and a trill,
And we all went scampering after the sound.

THE BROWN-EYE TAVERN

Db (range E-g or a) Price 60 cents

(A Whimsy)

I'll keep a little tavern
Below the high hill's crest,
Wherein all brown-eyed people
May sit them down and rest.

WHITE-SMITH MUSIC PUB. CO.

Boston New York Chicago

ESTHER DALE

SOPRANO

Concert—Recital

56 West 75th Street, New York
Phone 8017 Columbus

W. M. A. PARSON

PIANIST—CONDUCTOR
ACCOMPANIST—COACH

New York Address: 345 78th Street Brooklyn
St. Louis, Mo., Address: 4253 Washington Blvd

GLADICE MORISSON

FRENCH SOPRANO

CONCERTS and RECITALS

Telephone, Riverside 0794

Address: 838 West End Avenue - - New York City

ALFREDO MARTINO

Author of the book "The Mechanism of the Human Voice." Former teacher of ROSA PONSELLE. Teacher of FAUSTO CAVALLINI, leading tenor with Scotti Grand Opera Co.; IRENE WELSH, leading soprano with the Italian Lyric Federation.

Send for leaflet

329 West 85th Street New York

The University of Rochester

EASTMAN SCHOOL of MUSIC

ALF KLINGENBERG, Director

CHRISTIAN SINDING | BONNET JOSEPH

Private Lessons
in Composition

Master Classes
in Organ Open

February 6, 1922

Manuscripts may be submitted for criticism by non-resident students.

Unrivalled facilities for student practice.

NEW YORK CONCERTS

(Continued from page 27.)

there is much to interest and satisfy. In the selection of songs she uses rare taste, and as a result is able to give some lovely and not too familiar selections.

With John Doane at the piano, Mrs. John began with three rather short Italian songs by Wolf-Ferrari, but it was in the second group, consisting of some gems by Strauss, Schumann and Schubert, that she was able to show the scope of her interpretative ability and the very pleasing quality of her soprano voice. Schumann's "Er Ist's," a genuinely lovely song, not so very much heard, was charmingly sung with an excellent tonal quality and depth of feeling. The audience insisted upon having it repeated, and Mrs. John graciously responded. Schubert's "Frühlingsglaube" and "Die Junge Nonne" were two of the best liked numbers on her entire program, and in these the singer showed her art to marked advantage.

Of the modern French group, Ravel's "D'Anne qui me jecta de la neige"; "La chanson du bouquet d'ajoncs," Rhéne-Baton, and "La Fete," Giraldu, came in for special favor. Mrs. John conveyed the mood of the songs to her hearers in an easy manner, characterized by style and intelligence.

Scott's familiar "Lullaby," Mana-Zucca's re-demanded "Morning," Osgood's thoroughly lovely "On Eribeg Island" and "Wheels the Silver Swallow" were among the numbers in the English group. The audience gave the singer much applause and her friends did not forget the floral tributes, which almost covered the piano top. Among the encores was Henry Hadley's "Berceuse."

Since her first appearance here, Mrs. John has made noticeable strides in her art. She sings with more ease and better effect and there is much color in her singing. Intelligence and seriousness have always been among her attributes, as well as a naturalness and charm of manner.

DECEMBER 17

Joseph Schwarz and Eddy Brown

A friend, who is in a position to know, said that it was because of political reasons, concerned with Russian affairs, that so small an audience went to Carnegie Hall on Saturday evening, December 17, to hear two very fine artists, Joseph Schwarz, Chicago Opera baritone, and Eddy Brown, violinist. Whatever the reason neither artist was discouraged by the small attendance, both giving of their best. Schwarz is so unfortunate as never to have been heard under the best conditions in New York as yet. He is a singer of parts, the possessor of a fine voice with most unusual quality in the higher register, and an interpreter, especially of dramatic numbers, with very few, if any, superiors. His singing of the seldom heard five Biblical songs by Dvorak was particularly impressive.

Eddy Brown, who has not been heard in New York for some time, was in fine form and showed to particular advantage in his opening number, the familiar "Souvenir de Moscow," as well as in a brilliant performance of the "Ronde des Lutins" which closed the program. Coenraad V. Bos played the accompaniments for Joseph Schwarz, and Joseph Bonime for Eddy Brown.

Rubinstein Club

The festive spirit of the season greeted members of the Rubinstein Club, Mrs. William Rogers Chapman president, as they entered the room where the Christmas musicale was held at the Waldorf-Astoria, Saturday afternoon, December 17. Even the programs were gayly suggestive with the characteristic greeting.

The first part was devoted to the singing of familiar carols by members of the Rubinstein Chorus, under the direction of Mrs. J. H. Kavanagh, beginning with the wonderful "Adeste Fideles." The second part was of special interest in that a Christmas opera, "Noel," by Frederic D'Erlanger, was presented by Mr. and Mrs. Marx E. Oberndorfer as an opera musicale. Mrs. Oberndorfer

likewise added to the enjoyment of the familiar carols by a brief sketch, regarding each one. Mesdames Sitzler Williams, Oldrieve and Johnson sang J. Truman Wolcott's "The Service Flag," Mrs. E. F. LaPrise gave Stainer's "We Three Kings of Orient Are," Marie Kenney O'Connell pleased with her singing of "O Little Town of Bethlehem," and "It Came Upon the Midnight Clear," as sung by Gladys Weller was very lovely indeed. One missed the splendid accompaniments of Alice M. Shaw, who was absent from her accustomed post at the piano. "Silent Night, Holy Night," sung by the Choral, closed the first part of the program.

The Christmas opera, as presented by Mr. and Mrs. Oberndorfer, (he at the piano and she, reading) was touched with the real spirit of Christmas so that it could not fail to make a deep and lasting impression upon all who listened. The scene is laid in Cholet, France, and the characters in the order for their appearance are the Curé, Semplice the sacristan, Madeleine, Mme. Herblot, Jacques (her son), Vincent, Blanche (his daughter). It is a tragic little story and Mrs. Oberndorfer told it with tenderness and sympathy. In introducing the speaker, Mrs. Chapman stated that it was the first presentation of the work in New York, although it has been given several times in Chicago and is an annual feature of the Christmas season in Paris. It is to be hoped that New York may have another opportunity to hear it.

Jascha Heifetz

The young violinist reappeared in this city after a long absence occasioned by his tour in the Antipodes, where he was very successful, according to all reports. Carnegie Hall crowded, was the sight that greeted Heifetz last Saturday afternoon; in fact, so many persons were on hand to welcome the popular artist that seats had to be placed for them on the stage.

Heifetz opened his program with a Beethoven sonata (played with Samuel Chotzinoff's admirable pianistic co-operation) and followed with the Wieniawski concerto in D minor. Thereafter came shorter pieces, such as a Chopin nocturne, Godowsky's "Wienerisch," the Popper-Auer "Fileuse," etc., and the bill wound up with Ernest's musically trashy "Othello" fantasy.

It was clear to see that Heifetz has preserved all the graces and virtues, musically and violinistically, which made his art so appealing and charming when our public first met him. His tone was the same refined and rich quality, his bowing and finger technic still are brilliant in the extreme, and his remarkable rhythm, fluent phrasing and picturesque delivery retain all their uncommon quality. The enthusiasm of the hearers reached the proportions of a joyously riotous reception and they applauded Heifetz with the utmost warmth, finally compelling him to add encores to his regular program.

Anthony George Bilotti

Anthony George Bilotti, pianist, is progressing slowly, much more slowly than his talent and ability warrant. His latest public appearance was on December 17 at Aeolian Hall, upon which occasion he gave a recital for the benefit of the Italian War Blind, a worthy object. Many tickets were sold and indications point to the belief that, financially, the recital was a success. It was also artistically a success, for Bilotti proved himself to be a worth-while player who may confidently count upon ultimate success in his chosen field if he is properly managed. At present he is obviously not being properly managed. The hall at this latest recital was only about half full—or less—for the simple reason that, although many people thought it their duty to buy tickets for this worthy benefit, they did not think it their duty to go to the concert. Furthermore, there were, naturally, very few press representatives present—and very few notices were given in the daily papers. Also Bilotti was announced in advance and on his program as a "famous virtuoso" which he is not, at least not in New York. It is all very regrettable. A boy possessing real talent and technic is being kept back by the inefficient and stupid management of well meaning but ignorant friends and relatives with no knowledge of American ways and customs. The best possible means are being taken to ruin permanently his public career.

DECEMBER 18

The Friends of Music

The Society of the Friends of Music gave another of its interesting concerts in Town Hall on Sunday afternoon, December 18, presenting an exclusive Bach program, which comprised the Church cantata, No. 102, "Herr, deine Augen sehen nach dem Glauben," for contralto, tenor and bass solos, chorus and orchestra; concerto No. 1, in D minor, for piano and orchestra, and the secular cantata No. 211 (coffee cantata), for soprano, tenor, and bass solo, with orchestra. The two cantatas revealed Bach in his accustomed serious or religious aspect as well as in the unfamiliar humorous one. Few people thought Bach capable of expressing himself in a humorous vein, but the "Coffee Cantata" proved the contrary. The story is based on the alarming spread of the then new intoxicant "Coffee." The father "Slowpoke" endeavors to dissuade his daughter Betty from indulging in the pernicious habit of coffee drinking, and after threatening to deprive her of a husband, she consents, but only temporarily. The final trio, closes with "Who can blame the daughter when both mother and grandmother indulge in coffee?" The music of this cantata, or comic opera, is very interesting and reveals Bach in a light undreamed of by many.

Harold Bauer played with his old time musicianship the piano concerto, which, according to the program notes, is perhaps an arrangement of a lost violin concerto. His performance again proved him an exceptional Bach player. The four vocal soloists were Lucille Taylor, soprano;

NEW YORK CONCERTS

Friday, December 23

Dimitri Dobkin, song recital, evening.....Aeolian Hall

Saturday, December 24

Elena Gerhardt and Richard Strauss, afternoon..Town Hall

Sunday, December 25

Artur Schnabel, piano recital, afternoon.....Carnegie Hall

Joseph Rosenblatt, concert, evening.....Carnegie Hall

Sari Eissner and Jacques Amado, afternoon....Aeolian Hall

Chaliapin, song recital, evening.....Hippodrome

Monday, December 26

Harvard University Orchestra, evening.....Carnegie Hall

Reuben H. Davies, piano recital, evening.....Aeolian Hall

Tuesday, December 27

Herbert Schmidt, piano recital, afternoon.....Aeolian Hall

Richard Strauss and orchestra, evening, Metropolitan Opera House

Mrs. George Lee Bready, opera recital, morning, Ambassador Hotel

Wednesday, December 28

The Oratorio Society, "The Messiah," evening, Carnegie Hall

Walter Damrosch, lecture-recital, afternoon....Aeolian Hall

Thursday, December 29

Symphony Society of New York, afternoon..Carnegie Hall

Amy Grant, opera recital, morning.....Aeolian Hall

Max Kotlarsky, piano recital.....Aeolian Hall

Marion Telva, contralto; George Meador, tenor, and William Gustafson, basso. Of these Mr. Meador was best suited to interpret Bach. His beautiful voice and fine delivery revealed rare intelligence and musicianship.

Artur Bodanzky conducted with authority. A word of much praise is due Stephen Townsend for his excellent training of the chorus.

What the State Federations Are Doing

To encourage composition among Michigan musicians, the Michigan Federation of Music Clubs will provide opportunity to present original compositions to the public during the annual convention in April, at a concert devoted to that purpose. The scheme is launched hoping that creative musicians of the state will appreciate this encouragement even though no substantial prizes will be offered.

The Ohio Federation of Music Clubs, Mrs. Alice Bradley (Cleveland) president, is giving full support to the establishment of "music sections" in the public libraries, and in addition is establishing State Library of Club Music, choruses, selections for orchestra, cantatas, etc., which clubs will be willing to lend to each other. The Ohio Directory of Music Clubs will be published in January, 1922. The directory, with its fund of information, has become an event to Ohio musicians. The state contest for young professional musicians is scheduled to take place next Spring at Granville, Ohio.

A special effort is being made this season by the Iowa State Federation of Music Clubs, Mrs. Louis B. Schmidt (Ames, Ia.) president, to provide free scholarships in music for worthy and talented young people, and clubs are urged to pledge five dollars a year for two years toward a scholarship fund. A beginning of this work has been made in the recent offer by the Conservatory of Upper Iowa University, at Fayette, through the director, Dr. Neff, to provide one-half of the tuition of a student if the State Federation will provide the other half.

Extension work in Indiana, under the supervision of the President, Mrs. Henry Schuremann (Indianapolis), is being made one of the foremost activities, and the fact that in the past eight months forty-five new music clubs have been added to the State Federation of Music Clubs calls attention to the effective methods used in doing this phase of work. A strong county seat music club is selected to take over the Federation activities for that section, especially as regards extension, and in this way a more personal touch has added materially to the number of federated clubs.

Edward Johnson and "Lassie o' Mine"

A song must have a very strong appeal both to the artist and his audiences if a singer of the reputation and musicianship of Edward Johnson, tenor of the Chicago Opera, would include it on all of his programs "Lassie o' Mine" has been one of the outstanding successes among the ballads he has been using. This charming little number was published only a short while ago by the Sam Fox Publishing Company. Before it was on the market there were many notable singers using it from manuscript with pleasing results. Now it occupies a conspicuous place on concert programs.

It is easy to talk about something, but facts are most important of all. This appended list of concert dates, in America, Canada and Europe, tell a good story, and speak well for the value of "Lassie o' Mine" as well as the tenor's popularity: Chicago, New York, Boston, Cleveland, Cincinnati, Toledo, Columbus, Canton, Norfolk, Richmond, Asheville, Ithaca, Syracuse, Ann Arbor, Evanston, Nashville, Denver, Colorado Springs, Grand Rapids, Bay City, Canada—Toronto, Guelph, Hamilton, Owen Sound, London, Kitchener. Europe—Italy, Florence, Valambrosa, Fiesole, Milan, Verona, Bellagio. France—Paris and Dinard.

Choral Club Organized in Forest Hills

The Forest Hills Choral Club was organized recently at Forest Hills, N. Y., with Mrs. Charles H. Scammell as president. A thoroughly competent conductor has been secured, and therefore an unusual opportunity is offered to obtain training under a skilled leader. The members, numbering about seventy-five, have been very faithful in attending rehearsals. The first concert was given on December 9 in the Masonic Temple with the assistance of Anna Welch, harpist; John Palmer, humorist, and H. Everett Hall, accompanist. An excellent program was presented.

The Schumann Club Series of
Part-Songs for Women's Voices
Arranged by

Deems Taylor

Appearing on the Program to be sung at
Aeolian Hall, New York
January 16th, 1922

Percy Rector Stephens conducting

Latin Classics

Ave Maria—T. L. da Vittoria.....S.S.A.A.....15
Sub Tuum Praesidium—G. P. da Palestrina.....S.S.A.A.....13
O Salutaris—Jacobus Gallus.....S.S.A.A.....15
O Bone Jesu—G. P. da Palestrina.....S.S.A.A.....13

Hungarian Folk-Songs

Whither Going, Shepherd?.....S.S.A.....12
Play, O Gypsy.....S.S.A.....12
For But One.....S.S.A.....12
Marishka.....S.S.A.....12

Czecho-Slovak Folk-Songs

Wake Thee, Now, Dearest.....S.S.A.....15
Good Night.....S.S.A.....15
Lightning Now Flashes.....S.S.A.....15
Waters Ripple and Flow.....S.S.A.....15
Song to Bohemia.....S.S.A.....15



Published by
J. FISCHER & BRO., NEW YORK
Fourth Avenue at Astor Place

PAPALARDO

Eminent Conductor—Teaching,
Coaching, Accompanying

Studio: 315 West 98th Street, New York City

MARY GARDEN ILL AND NO ONE READY TO TAKE HER PLACE, SO "MONNA VANNA" IS CANCELLED

Although Chicago Opera Impresaria Had Declared That, Under Her Régime, No Opera Would Be Changed Because of an Artist's Illness, "Tosca" Is Substituted at Last Minute When Garden Herself Cannot Sing—

Repetitions of the Week

"TANNHAUSER," DECEMBER 12.

Chicago, December 17, 1921.—"Tannhauser" was repeated with Rosa Raisa, Cyrena Van Gordon, Richard Schubert, Joseph Schwarz, James Wolf, Theodore Ritch, William Beck, Octave Dua and Jeanne Dusseau. The ballet in the Love Nest of Venus so brilliantly staged by Pavley and Oukrainsky, was one of the features of the performance. Ferrari conducted.

"L'AMORE DEI TRE RE," DECEMBER 13.

Mary Garden, Lucien Muratore and Virgilio Lazzari, well supported by George Baklanoff, Oliviero, Mojica, Falco and Correntia, again triumphed in Montemezzi's popular opera. Polacco conducted.

"OTHELLO," DECEMBER 14.

"Othello" was repeated with Rosa Raisa, Giacomo Rimini and Charles Marshall in the leads. Cimini conducted.

"MADAME BUTTERFLY," DECEMBER 15.

"Butterfly" had another hearing, with Edith Mason appearing in the title role, well supported by Edward Johnson, Giacomo Rimini in their usual roles.

"TOSCA," DECEMBER 17 (MATINEE).

"Monna Vanna" was to have been repeated, but on Saturday morning Miss Garden had to abide by the decision of her doctor and was compelled to disappoint the audience, a sudden attack of la grippe making it imperative for the singer-director to remain at home. Now, then, illness

is not only excusable but unavoidable, yet Miss Garden did not live up to her promise to the public, nor did she adhere to her own platform. Nearly two years ago she told this writer that if ever she should be the manager of the Chicago Opera Association no spectacle would ever be changed on account of sickness of one of the artists. Living up to that theory, every role in "Monna Vanna" is doubled—that is to say, understudies are ready to step in to every part, with the exception of the one of Monna, of which Miss Garden is the titular. Mr. Muratore's part is doubled by Riccardo Martin, the role of Guido, sung by Mr. Baklanoff, has been sung in seasons gone by Hector Dufranne and Alfred Maguenat. Paul Pavan knows the part of the father, which is sung by Edouard Cotreuil, and so on down the line. The role of Monna is not a difficult one. Others have sung it in years gone by, the most remembered presentation being that of Marguerite Beriza. Those who have not heard "Tosca" were well rewarded by a beautiful presentation of the Puccini score and the others could have their tickets exchanged for another performance, though it is doubtful if they can be accommodated for "Monna Vanna," as it is said that opera will not be given again this season.

"RIGOLETTO," DECEMBER 17 (EVENING).

In the evening "Rigoletto" was heard with the same cast heard at previous performances, with the exception of the title role, which was given to Giacomo Rimini instead of Joseph Schwarz.

RENE DEVRIES

tirely her impersonation was one of unusual merit and impressiveness."

And such expressions of approval as, "Eleonora de Cisneros rose to commanding heights in her long aria of the second act," made by the critic of the Public Ledger, as well as "Cisneros was magnificent in the role of Ortrud rising to tragic heights vocally and dramatically," the opinion of the Philadelphia Record, acclaim the singer as one of the most valuable mezzo sopranos of present day opera.

"New York Bohemians" to Fete Easthope Martin

About two months ago Easthope Martin, perhaps one of the best known English composers, came to New York for the winter. His songs are sung extensively in this country, so he had a great desire to become better acquainted with the artists and teachers who have made his ballads so popular here. In speaking of his visit, Mr. Martin said: "I have no more beautiful memories of great inspiration or beauty of music than has been my pleasure to experience while listening to the great American singers who visit London. In fact, there are many who are just as big a sensation over there as here."

Aside from the beauty of Mr. Martin's compositions, he has a charming personality. Soon after he came here he was invited to be one of the distinguished guests of the New York Bohemians, a musical club here, at the celebration of its fiftieth anniversary, which will be held on December 26. The main feature of the evening will be the American premiere of Mr. Martin's quartet cycle, "The Montebanks," with Rose Bryant, contralto; Miss Phillips, soprano; Lambert Murphy, tenor, and Fred Patton, bass, all well known artists who will sing the number. Mr. Martin is rehearsing the quartet himself, and the orchestra will be under the leadership of Sam Franko. This promises to be one of the musical events of the holiday season.

Eleanor Hamilton Teaching in Philadelphia

Eleanor E. Hamilton, the pianist and teacher of Philadelphia, studied with Theodore G. Wettach, of Pittsburgh, and Carl Stasny at the New England Conservatory of Music. Miss Hamilton is a graduate of the Pommer School of Music in piano and theory, under John W. Pommer, Jr.; in normal training under Miss F. L. T. Seabury, and is a member of the faculty of that school. Miss Hamilton received special training at the Walz Studios in harmonic poise and stage deportment, which she considers very important subjects to piano students.

Sari Eissner to Debut on Christmas

Sari Eissner, a young American pianist, will make her first appearance before a New York public on Sunday afternoon, December 25 (Christmas Day), in Aeolian Hall. She will have, as assisting artist, Jacuse Amado, tenor. Miss Eissner is a graduate of the Institute of Musical Art, where she was the winner of the Seligman Scholarship.

MUSICAL ACTIVITIES IN REGINA

Regina, Saskatchewan, December 1, 1921.—With the coming of Ernest Hutcheson to Regina the musical season opened brilliantly. The choral and orchestral societies have commenced their season's work. Music in connection with the Thanksgiving services, celebrated in all the prominent churches here, was exceptionally good.

Last July a Regina Quartet Club was founded, featuring music by Beethoven, Mendelssohn and Schubert. At present it shows a healthy growth. A Regina quartet won the prize at the last big festival, so much is to be expected of this new organization.

The ninth annual festival of Saskatchewan will take place in Regina, May 23, 24 and 25, 1922, according to the announcement of Saskatchewan's Musical Association. Among those at the conference on arrangements were Chief Justice Brown, President W. H. Hancock, J. A. Feinstein (Regina), W. G. Tickle, Edna Hawken (Prince Albert), B. C. Crichton (Moose Jaw), J. D. Arnott (Indian Head), Francis Sutton (Outlook), Dr. Manning (Saskatoon).

Prof. Laubach is contributing several columns, devoted to music, to a local Regina paper, The Leader, each week, including the history of music and prominent musical people.

An eloquent speech was made at the Regina College banquet by Dr. H. M. Torrey, principal of the Edmonton College, who declared that "We are striving toward the creation in this western country of a really high class conservatory of music, comparable with eastern institutions along the same lines." At the conclusion of the speeches a musical program was given by Jean McCracken, violinist; L. Allen, tenor; J. H. Thornton, baritone; F. G. Kilmaster and J. C. Coutts, accompanists.

Mawhinney Carper, who has been engaged by the Normal School of Regina as instructress of music, studied in the United States with Herbert Witherspoon, Oscar Saenger and others. Her voice is a mezzo contralto.

F. G. Kilmaster, Bacc. of Music, instructor at the Regina College of Music, studied piano with Marshal M. Field, of London, Eng.; H. G. Lay, organist of Christ Church, Oxford, Eng.; Dr. Albert Ham, Toronto, Canada; Ernest Hutcheson and T. Tertius Noble, New York. Through his able assistance much is being done to elevate music in the Saskatchewan province. At the last music festival held in Saskatoon his choir won the victory.

In order to instill in his pupils the necessary confidence for playing in public Prof. Henry is arranging a series of regular open recitals to take place fortnightly.

An excellent musical program was supplied by the Women's Educational Club when it met at the College recently to hear an address by the Hon. S. J. Latta on the "Value of Fine Arts in National Life." Mrs. F. W. Jackson, president of the Musical Club, contributed several excellent vocal selections.

Jean McCracken's violin recital in the City Hall was under the patronage of Lieutenant-Governor Newlands and Miss Newlands, Premier and Mrs. Martin.

A special concert was arranged for the ladies of the Y. W. C. A. at the Sunday evening fireside gathering by B. Jones, Isobel Lowndsbrough and Virginia Wilson.

Mention should be made of the playing of Regina's Twenty-eighth Battalion Band and the pleasing programs given at the Capitol Theater on Sunday evenings throughout the winter.

"Present Day Composers" was the subject at a recent meeting of the Indian Head Women's Musical Club. Those who took part in an interesting program, of which Mrs. Charles Edwards and Mrs. W. E. Clothier were in charge, were Muriel Starr, Birdie Holden, Mrs. W. E. Clothier, Miss McConnell, Mrs. Harry Milling and Sally Brooks.

R. G. B.

Audience "Stops the Show" to Applaud Cisneros

"The big audience stopped the show to applaud Ortrud's aria," is the manner in which one of the critics of the Quaker City described the impression Eleonora de Cisneros made recently at the Metropolitan Opera House. It was the consensus of opinion also that the American mezzo soprano brought back to her old admirers in Philadelphia a greater art, comparing her singing now to when she sang frequently there as a member of Hammerstein's company and the Chicago Opera.

"It was Mme. Cisneros, an old favorite of the Hammerstein days, who carried off the chief honors of the per-

formance," said the reviewer of the Evening Bulletin, "her Ortrud being magnificent in presence and posture, and impressive vocally. So powerfully did she do the tremendous scene in the second act that the proceedings were halted while the audience expressed its congratulations."

In commenting upon the growth of her art, the North American said: "Eleonora de Cisneros quickly proved that her voice has gained in beauty and power, and her acting in force."

"The strength and beauty of her voice, with its wide range which easily encompassed the high notes of her invocation scene, were acted with consummate artistry. Her phrasing was dominated by a superior intelligence and taste and was such as to distinguish an artist of first rank whose association has been with the foremost operas and who has sung under the great directors," is what the Evening Star had to say.

The Philadelphia Inquirer reviewed the operatic appearance as follows: "In the great scene of the second act she showed dramatic power of a high order and in its en-



MAIER & PATTISON

Two great artists who bring to the interpretation of works written for four hands an understanding and sympathy, and a perfection of detail that insure artistic beauty of the highest order.

Messrs. Maier and Pattison use the **Chickering** PIANO

Established 1823

exclusively in all their concerts

CHICKERING & SONS

BOSTON Division American Piano Company U.S.A.

ACROSS THE COUNTRY

(Continued from page 33)

"Keep a-Goin'!" a composition by Henry Jacobsen, conductor of the chorus.

The Dinchor Welsh Concert Company appeared at the Franklin Street Methodist Church on November 22. The artists included Llewellyn Edwards, soloist and accompanist; Glyndwr G. Jones, baritone; Jeanette Christine, soprano, and Annette Barrett, violinist. The artists played to a large audience.

Joliet, Ill., November 26, 1921.—On November 22, the Oerlach-Barklow Art Galleries were opened to friends and lovers of art. A local trio—composed of Mrs. Albert Olafson, harpist; Katharin Finley, violinist; Mrs. James Merrill, cellist—made its initial appearance in Joliet, adding greatly to the artistic success of the occasion.

On November 23 Mrs. E. R. Lewis, who is conducting a class in musical analysis for the Women's Club, gave the second of her lessons in the Smith room of the library, her subject being "Chopin, the Man and the Musician." She was assisted by Floretice Scholl, pianist, also of Joliet, who exhibited excellent technique and a high order of musicianship in her rendition of several études, waltzes, nocturnes and numbers expressing characteristics peculiarly Chopin. These lessons by Mrs. Lewis are growing in popularity.

On November 24 a community Thanksgiving service was held in the auditorium of the Joliet Township High School. Preceding the program of the evening the High School band of fifty pieces, under the direction of J. R. McAllister, gave a short program. Following the opening exercises the mixed chorus of the high school, numbering fifty-five, sang two selections under the leadership of Norita V. Owen, supervisor of music in the High School.

Kalamazoo, Mich., November 28, 1921.—The Kalamazoo Musical Society opened its annual program of monthly meetings with a recital in the Hotel Burdick, November 7. Florence Otis, soprano, was the artist presented, with H. Glenn Henderson, of this city, at the piano. Miss Otis gave a very enjoyable program, including the "Shadow Song" from "Dinorah" and a group of modern songs by Rachmaninoff, Gretchaninoff and Rimsky-Korsakoff. She has a pleasing voice and manifested considerable dramatic ability in her interpretation. While in Kalamazoo Miss Otis was a guest at the home of her cousin, Walter H. Otis, of this city.

The opening concert of the Kalamazoo Choral Union Concert Series was given by Lucrezia Bori, November 15, in the State Armory. There was present a capacity audience, enthusiasm of which rose to heights seldom reached. From the beginning the singer's informal charm of manner and youthful beauty captivated everyone. Her clear, golden voice and superb artistry were apparent from the opening notes of her first number—a group entitled "Pagine Sparse," with music by Martucci. Not less than the remarkably flexible and artistic vocal powers of the singer was her ability in acting and pantomime enjoyed, for though the major portion of her program was sung in Spanish and Italian (languages unfamiliar to the majority of the audience) there was little of the meaning of the text that remained unintelligible, so vividly were they portrayed. Following a group of old English songs, charmingly sung, two encores were given in response to insistent applause, as well as occasional repetitions of favorite numbers throughout the program. Edward Gendron, accompanist, did excellent work. Mr. Gendron was very favorably remembered as the accompanist of Louis

Graveure, who sang in Kalamazoo in last year's Choral Union Series.

Another organization which deserves gratitude for bringing excellent musical attractions to the city is the Kalamazoo Teachers' Club of the public schools. Schumann-Heink and the late Maud Powell have in former years appeared under the auspices of this club, and this year the committee secured Geraldine Farrar, Edgar Schofield, baritone; Ada Sassoli, harpist, and Claude Gotthelf, accompanist. Mr. Schofield's rich baritone was greatly enjoyed, and his singing showed true art and expressive powers. Verdi's aria, "O tu Palermo," and songs ranging from old French to negro spirituals, afforded a pleasing variety. Unusually fine diction added to the pleasure of his work.

Leslie Hanson, supervisor of music in the city schools, has some very interesting and praiseworthy work under way with his various student organizations. A series of winter concerts will be given by musical societies of Central High School. Members of three noteworthy organizations will participate. The St. Cecilia Club includes a personnel of over sixty girls, whose singing has pleased various local audiences. The work of the Apollo Club, an organization of high school boys, is in great demand locally, and it is expected that an unusually good program will be given by these two popular clubs, with the assistance of the High School orchestra. An operetta is being prepared, as well as other numbers by the various groups of musicians.

Among the many subsidiary music study clubs fostered by the Kalamazoo Musical Society, is the Student Music League. The object of the organization is mainly to afford a systematized plan of study for young students and likewise to encourage the members to develop their talent in preparation for later participation in public programs. Meetings are held monthly, and it is expected that some very interesting programs will be given during the season. Lovella Schroeder is president of the League.

Another excellent movement sponsored by the Kalamazoo Musical Society is the organization of the Kalamazoo Symphony Orchestra. The orchestra numbers forty-five members at the present time, and has been holding regular rehearsals, under the supervision of C. Z. Bronson, director.

A course of five concerts, beginning December 18, is planned as a part of the season's work for the newly organized Symphony Orchestra. Much interest is being shown.

La Crosse, Wis., December 5, 1921.—A delightful concert the first week in November, by Vera Poppe and Edna Swanson Ver Haar, was the second number on the La Crosse Normal School course. Miss Poppe's fine musicianship and the quiet charm of her manner won the instant approval of her audience. Her own composition, "The Song of Pan," was received with particular pleasure. Miss Ver Haar sang, besides "O Mio Fernando" from "La Favorita," a variety of little songs, including a proportionately large number of small and amusing compositions which, however, proved amusing. Iona Burrows was a competent and sympathetic accompanist.

A week later the Cincinnati Symphony Orchestra played to a packed house at the La Crosse Theater. It was the consensus of opinion that this was one of the most beautiful symphony concerts ever heard in La Crosse. The concert was the first one of the La Crosse Music Study Club Concert Series.

The Normanna Sangerkor gave a sacred concert in the Trinity Lutheran Church, November 27. The chorus probably was never heard to better advantage than in "Beautiful Saviour," arranged by Wick, in which the voices were splendidly blended.

"The Feast of the Red Ear," by Paul Bliss, was successfully given recently by the Girls' Glee Club of the La Crosse High School. The little operetta had been studied by the class as a text and its presentation marked the completion of the work. On this occasion Miss Trane presented several promising young soloists in the leading roles and the work of the chorus was exceptionally good. The presence of James Smoke, of Tomah, a young Indian of the Chippewa tribe, who posed in the striking costume of a chief for the final tableau, added a delightful touch of realism.

Laramie, Wyo., November 30, 1921.—The Fortnightly Musical Club opened its season the latter part of October, presenting Cyrena Van Gordon as the first number of the Artists' Course for 1921-22. The Fortnightly Musical Club was organized last year and for so new an organization to schedule an artist's course meant no small amount of work. Its efforts were eminently successful, however, and Miss Van Gordon's arrival found musical interest aroused to a high pitch. The large crowd, which completely filled the Empress Theater, was most enthusiastic over the brilliant concert given. Miss Van Gordon's program was varied enough to suit the musical tastes of all. By special request her closing number was the Brunnhilde aria, which brought her evening to a brilliant climax and made every one who had not had the privilege of hearing her in opera desirous of doing so. To stimulate interest in good music, the club invited the senior classes of the Laramie High School and the University Preparatory School to be its guests at the concert, a special section of the theater being

reserved for them and their sponsors. One of the primary objects of the club is to do everything possible to spread the propaganda of good music in the community.

On November 7, Mabel Babington, teacher of piano in the School of Music in the University of Wyoming, gave a complimentary recital. This is Miss Babington's first year with the School of Music and her recital was attended with keen interest and appreciation. Her program included groups by Bach, Chopin and Debussy. From a technical standpoint, the rendition of these groups was of exceptional merit and from the standpoint of interpretation, she left nothing to be desired. The program was brought to a close with a group including Dett's "Juba Dance" and Percy Grainger's arrangement of "Irish Tune from County Derry." Having been a pupil of Grainger's, Miss Babington was able to give this number with fine effect.

Lincoln, Neb., December 6, 1921.—The third number of Lincoln's Great Artists' Course, City Auditorium, December 5, was, in many respects, one of the most unique and enjoyable events which have transpired in the musical annals of this city. The artists—Erika Morini, violinist, and Alberto Salvi, harpist, are both exceptionally young in years and distinguished in their work. The enthusiasm and delight of a capacity audience was unstinted and instantaneous. Both artists graciously responded to encores, adding clever and interesting numbers to an already generous program.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Louisville, Ky., December 15, 1921.—Pupils of Williams Layne Vick gave a recital, December 8, at the Y. W. C. A. auditorium. Those who took part in the program were Beulah White, Lucille Hackett, Dorsey Craig, Antoinette Goss, Clarence O. Lamoreux, Levana Gosnell, Josephine Morgan, William D. Powell, Edna Brooks, C. E. Craik, Jr., Melva Elise Husak, Karlene McGraw, James E. Stallings and Lucile Long. Melva Elise Jusak and Ellen Lawrence Gardner were accompanists.

Lynchburg, Va., December 14, 1921.—The Community Choral Club, inaugurated and conducted by Maryon Martin, with Maude Larkin, accompanist, gave a concert December 13 which was highly lauded by all who heard it. Five hundred people attended, some high class music was well sung, and Gounod's "Ring Out, Wild Bells," was especially liked. It was a fine success, and community music has evidently come to stay, thanks to the energetic Maryon Martin, who is so well known in New York City, whence she came here. Her forces soon begin the study of "Piano-forte," which is to be presented in February.

Miami, Fla., December 4, 1921.—A program given by Emily Byrd, pianist, and Sherman Hammatt, dancer, captivated the Junior Music Club members and friends last Saturday in the Woman's Club auditorium. Miss Byrd, who is the head of the piano department at the Miami Conservatory of Music, played compositions of Bach, Chopin and Grieg, which Mr. Hammatt interpreted in dance. Mr. Hammatt is the teacher of dancing at the Miami Conservatory of Music.

"A Daughter of Moab," cantata by Isaac Andrew, was produced by the members of the choir of the Trinity Episcopal Church under the direction of Bertha Foster, organist and choir director. The chorus included Mrs. C. S. Hill, Mrs. Fred Hand, Mrs. H. G. Jenkinson, Margaret Hazlett, Betty Johnson, Mrs. David Walker, Rose May Damerin, Crystal Damerin, Fannie Ledder, Ruth Sherley, Daisy Beckman, Ardelle Shaw, Margaret Rogers, Alfred Betts, Henry Simonite, J. L. Albury, George Warriner, Joel Thomas, James Albury, H. Bethel, Dr. R. L. Workman, O. K. Davenport, Samuel Clark, Mrs. Platt, Mrs. Walter Arrington, Mrs. Arthur Keene, Mrs. John Graham, Charles Sharman, and Mrs. E. C. Hume.

Through the efforts of Kate Colyer, principal of the Northside School, Edna Burnside, pianist, has been engaged to teach music in this institution. Miss Burnside is one of Bertha Foster's teachers, and it is hoped that other public schools in the city and vicinity will follow Miss Colyer's example.

Grace Porterfield Polk arrived in Miami this week to spend part of the year at her residence, "Harmonia." Among her latest compositions is an opera, "The Magic Rose," which will be presented by the Junior Music Clubs this season.

At the Presbyterian Church, Sunday evening, a fine program was rendered under the direction of Anton Koerner, choirmaster and organist. Those who participated in the program were Mrs. Howard Rankin, Laura Van der Loch, Mrs. John Livingston, J. F. Benedict, P. C. Long.

Iva Sproule-Baker is the newly elected vice-president of the Philharmonic Orchestra, which was organized a few years ago by Vilona Hall, its president. Mrs. Sproule-Baker is also a State officer in the Florida Federation of Music Clubs and one of the prominent musicians in Miami.

Mrs. Thomas McAuliffe, teacher of piano, is spending the season in Albuquerque, N. M., with her little son and daughter. She is missed greatly in Miami circles.

The choir members of the Trinity Methodist Church are Mrs. T. N. Gautier, Ione Bartlett, Mrs. Harris, Mrs. L. M. Hudson, Mrs. Russell Putnam, Mrs. James Bissett, L. D. Gates, Claude Brown, L. A. Warner, W. P. Brown, James Bissett, Frances Farbox. Mr. Gates, who is choirmaster, possesses a tenor voice of rare sweetness and power, which he uses to advantage.

Mobile, Ala., December 5, 1921.—Dr. Abercrombie, State superintendent of education, appointed Mrs. James R. Hagan (Mobile), Miss Kitts (Birmingham) and Mrs. Burr Nabors (Montevallo) as a special committee, which will hold an examination the third Monday in December for persons who desire positions as supervisors of public school music and teachers of piano in high schools. For many years the Alabama Music Teachers' Association has been endeavoring to standardize the teaching of music. In addition to conducting the examinations, the committee will act in an advisory capacity to the educational department in outlining courses of study for students of music in elementary and high schools and in preparation of a list of approved institutions whose certificates and diplomas will be recognized by the department of education in the issuance of certificates. The first examination will be held in Montgomery on the third Monday in December.

The recent recital of the Chopin Club gave further evidence of the splendid work being accomplished by its members. An extensive program was carried out, opening with a vocal duet, followed by selections from Bach, Gounod,

ELSIE BAKER



Contralto

CONCERT
RECITAL
ORATORIOVictor
Record Artist

Address: 215 West 101st St. New York

Phone 6000 Riverside

GALLI-CURCI

Endorses

"Voice Fundamentals"

By **Harold Hurlbut**

"Harold Hurlbut's book is written with much understanding. It is very valuable to singers." (Signed) GALLI-CURCI.

Note: Since writing this book, Mr. Hurlbut revised and perfected his teaching technique under the personal direction of JEAN DE RESZKE.

Studio 31, Metropolitan Opera House Bldg., N. Y.

Telephone Bryant 1274

(Voice trials daily, 12:30 to 1:30)



Grieg, Wagner and Liszt. Mrs. T. O. Norville gave three delightful readings from the four composers.

On Wednesday afternoon several piano pupils of the Academy of Visitation presented a short but pleasing program before the faculty and students. Honors for excellence in scholarship, attendance and order for the past month were awarded.

A Sunday afternoon musical service was given at Christ Church under the direction of Mrs. James Wade Cox. These musicales will be the feature of the services the last Sunday of each month.

At the business meeting of the Music Study Club, held Thursday morning at the home of its president, Mrs. J. R. Crosby, the subject of the concert for the coming month was discussed and the date set for January 5, under the subject title, "Modern Music of All Nations."

The Kobinata Music Club gave a delightful recital, November 30, presenting a program of unusual beauty and merit. Much local talent is developed through the efforts of this club.

The business meeting of the Chopin Club was held November 30, following with a lecture by Cedric Lemont, pianist and composer.

The Polymnia Circle was entertained by its president, Mrs. Allyn Feeks, on December 7. Clarendon McClure delighted the guests with a beautifully rendered piano selection.

The regular monthly meeting of the Clara Schumann Club was held in the club rooms on November 30, with Mrs. James R. Hagan, president, and Mrs. N. I. Young, chairman of program committee. Mrs. Howard Walker gave a paper on "Oratorios by Haydn and Monteverdi." The members answered to roll call with current musical events. A piano number, rondo in A minor, by Mozart, was given. An interesting paper was read on "French, German and English Opera," and a violin solo, selections from the "Kreutzer" sonata (Beethoven) was furnished by Nina Beer.

The first of a series of special musical services was given at the Government Street Temple on December 9, under the able direction of Dr. Frederick A. Dunster.

The second studio recital of Belle Tilden's music pupils was held on Saturday afternoon, December 4, at Miss Tilden's home.

The pupils of Mrs. James Wade Cox gave their first recital of a series recently at her studio, pupils from each grade contributing. At the conclusion of the program, Corinne Wood sang "The Ball for Mother Goose." The second recital will be in February, 1922, when the full class will participate.

Mt. Pleasant, Mich., December 8, 1921.—The department of music of Central Michigan Normal School presented a cantata, "The Building of the Ship," by Lahee, on December 2. The Normal Chorus, conducted by J. Harold Powers, was assisted by Marcia Lewis, soprano; Mrs. Marshal Pease, contralto; Orville Griffiths, tenor; Marcus Kellerman, baritone, and G. Davis Brillhart, accompanist. In addition to the cantata, there were a number of vocal solos, including several arias and delightful songs, on the program.

New Bedford, Mass., December 4, 1921.—The New Bedford Musical Association, through its president, Mrs. Henry P. Burt, made possible a genuine musical event of the utmost importance, at the Olympia Theater, Sunday afternoon, November 27, by the presence of the Boston Symphony Orchestra, under the leadership of Pierre Monteux, the assisting artist being Jean Bedetti, cellist. The Tchaikowsky "Pathétique" symphony occupied the first half of the program and was played with eloquence. Jean Bedetti was enthusiastically received and recalled several times after playing one Saint-Saens concerto for cello and orchestra in A minor, op. 33. New Bedford is justly proud of the honor of having one of her sons, Robert Gunderson, among the first violins, a place he has occupied for two years. The concert was a great success and the audience a appreciative one.

New Castle, Pa., December 10, 1921.—Anna Pavlowa made her first appearance in New Castle, December 2.

Carrol Kearns, Chicago baritone, with Eddorado Sacerdote, pianist and coach, gave a recital, November 12.

Two educational recitals were given November 9 and November 23, respectively, by members of the Wednesday Morning Musical Club.

Piano pupils of Virginia Patterson gave a public concert, November 8, and Eleanor Anderson, another well known teacher, presented her pupils in piano, November 23.

Oxford, Ohio, December 8, 1921.—The Cleveland Symphony Orchestra, Nikolai Sokoloff, conductor, was heard in Miami University auditorium, December 4, before an audience of fifteen hundred persons. The concert was given under the auspices of the Union Lyceum Course, composed of Miami University, Oxford University for Women and the Western College for Women. In former years the Lyceum Course has brought to Oxford the Boston, Cincinnati, St. Louis and London Symphony orchestras, but critics today declared the Sokoloff organization to be at least the equal of any of the others. The feature of the program was Beethoven's fifth symphony. Another pleasing number was Tchaikowsky's "Finlandia." Conductor Sokoloff was recalled many times, and at the close gave as an encore Berlioz's Hungarian march.

Paris, Tex., December 1, 1921.—The choir of the Central Presbyterian Church, Corinne Dargan-Brooks, organist and director, gave an evening of music, November 14, when Mrs. Fuller was the soloist. The program consisted of vocal solos, duets, quartets, anthems, and organ selections. "There Is No Death," by O'Hara, and "The Heavens Are Telling," from Haydn's "The Creation," were two of the delightful anthems sung.

The same choir gave an interesting recital at Honey Grove, November 1, on which occasion the soloists were Mrs. Eugene Atkinson, soprano; Mrs. Frean Grymes, alto; Felts Fort, tenor; L. C. Mitchell, bass. Corinne Dargan-Brooks was organist and director.

On September 27, at the Central Presbyterian Church, Corinne Dargan-Brooks presented De Witt Ludwick in an organ recital, including numbers by Nevin, Wagner and Schubert. She was assisted by Mrs. Johnnie Ludwick Burgess, soprano, and Sybil Ludwick Bearden, soprano.

Portland, Ore.—(See "Music on the Pacific Slope.")

San Antonio, Tex., December 6, 1921.—Mrs. Lewis Krams-Beck, president of the San Antonio Musical Club,

gave the second monthly program, November 28, arranged by Mrs. A. M. Fischer, with the following participants: Mrs. L. L. Marks, soprano; Mrs. Guy Simpson, contralto; William Turner, tenor; Edward McKenzie, bass; Mildred Elgin, pianist; Mrs. E. P. Arneson, reader. Frederick King was the accompanist.

Morris Stern, president of the Chamber of Commerce, has inaugurated a new idea in that body by having a unit which will represent music, art, sculpture, painting, and all allied arts. He considers it important that all lines of work be represented. On November 29, the Chamber of Commerce held a luncheon at which were Mary Jordan, contralto; Frida Stjerna, mezzo-soprano, and Marie Ascarra, as honor guests. Splendid addresses were made by Mrs. Eli Hertzberg, on the subject "Music;" Mrs. Henry Drought, on "Art," and Mrs. E. A. Wilson, on the "Little Theater." Mary Jordan sang a group of Negro spirituals; Frida Stjerna, a group of Scandinavian songs, accompanied by Mrs. Lawrence A. Meadows; and Marie Ascarra talked on the "Little Theater."

The Tuesday Musical Octet, Mrs. Edward Sachs leader (an auxiliary to the Tuesday Musical Club), which is composed of violinists, with Mrs. Sachs at the piano, appeared in recital, November 29, assisted by Mrs. Fred Jones, soprano; Mabelle New Williams, violinist, and Virginia Kirkland, danseuse, with Mrs. A. M. Fischer at the organ for some of the numbers. Mrs. Williams, the soloist, is a member and the only professional in the organization, but the tone color ensemble, attacks, and bowing of the Octet, were those of professionals. After each number there were rounds of applause. Mrs. Sachs organized the auxiliary and it is a lasting credit to her.

Mrs. J. G. Hornberger, president of the San Antonio Mozart Society, presided at a meeting held December 1, composed of musicians who met to discuss the proposed building of an auditorium in San Antonio. The speakers included Julien Paul Blitz, conductor of the San Antonio Symphony Orchestra and director of the Chaminade Choral Society; David L. Ormesher, director of San Antonio Mozart Society; M. Augusta Rowley, local manager, and Mrs. M. M. Joseph; Roy Repass, president of Music Teachers' Association; Mrs. O. F. Bordelon, Jr., Mrs. Sterling Freeborn, and many others who joined in the discussion.

Alberto M. C. Garcia, violinist, teacher and exponent of the Ovide Musin Belgian School of Music, presented his class in recital December 1. Of interest was the class playing, giving an excellent idea of the splendid instruction offered the pupils. The class played with evenness, smoothness, sonority and fine bowing. The soloists were Carlota Nevarez, Margaret Hoefgen, Dorothy Henderson, Maurice Barnsley, Eugene Thurman, Elizabeth Haulik, Raymond Neuman, Lorena Dodson and Sara Karcher. Of particular interest were the last two. Miss Dodson played in good style and technique, "Lorena Bals Lente," composed by Mr. Garcia and dedicated to herself; she was accompanied by the class. Miss Karcher played the Bruch Concerto in G minor with surety, splendid finish and technique; her rich, full tone was apparent. She is only eighteen years old, and the future undoubtedly will hold bright things for her as she is a serious student. Mrs. J. D. Dart was at the piano for all numbers, giving fine support.

David Griffin, baritone, and Walter Dunham, pianist, both of San Antonio, gave a recital December 2, at Laredo, Texas.

David L. Ormesher, tenor, accompanied by Eleanor Mackensen, gave a short program of songs by Cadman, after the regular weekly rehearsal of the Mozart Society, December 2. Mr. Ormesher is the director and Miss Mackensen the accompanist of the society.

The San Antonio Musical Club, Mrs. Lewis Krams-Beck president, presented Mary Howard, soprano, daughter of Mr. and Mrs. J. W. Howard, of San Antonio, who was greeted by an enthusiastic audience. Of particular interest were three songs by Texas composers—"Canterbury Bells," by W. J. Marsh, of Fort Worth (this was the prize song in the recent competition held by the club); "When Love is Done," by Clara D. Madison, of San Antonio (Mrs. Madison was present and forced to rise in response to the applause); and "Entreaty," by Oscar J. Fox, of San Antonio. This last song received much applause, too, as Mr. Fox is also a popular and prominent musician here. Miss Howard gave several encores during the evening. Lou-Jessamine Craine was at the piano.

Mrs. Roland S. Springall presented her pupil, Harriett Robertson, in piano recital, December 3, assisted by Lou Emma Weinert, voice pupil of Mrs. Fred Jones.

Santa Monica, Cal.—(See "Music on the Pacific Slope.")

Seattle, Wash.—(See "Music on the Pacific Slope.")

Sioux City, Iowa, December 10, 1921.—Sioux City's musical season is specially notable for the large number of recitals being given by local musicians. During November a series of four organ recitals was given by two local organists—W. Curtis Snow, of St. Thomas' Episcopal Church, and Arthur Poister, of the First Congregational Church. These recitals were given on Sunday afternoons on the fine Skinner organ in the Congregational Church. The programs were all well chosen and played with excellent effect. The soloists were Harold Holst, baritone; Carl Norrhom, bass; Rachel M. Cook, soprano, and Irma Stevens, soprano. The attendance was very good.

Piano recitals have been given by four local players—Opal M. Bullard, James Reistrup, Orwin A. Morse and Ethel Jamison Booth. Miss Bullard played a taxing program, which included Haydn's variations in F minor, Schumann's "Papillons," Liszt's "Dance of the Gnomes," Chopin's scherzo in B minor, and Dohnanyi's rhapsody in C major. The recital was pronounced as one of the best given by Miss Bullard, who studied many of the numbers with Godowsky.

James Reistrup, head of the piano department at Morning-side Conservatory, played Beethoven's sonata, op. 27, No. 2; Chopin's impromptu in F sharp major, a "Danish Dance" of his own composition, "My Joys," Chopin-Liszt, and "La Campanella," Liszt. Mr. Reistrup is a pupil of Ganz, and his playing is virile and musically.

Orwin A. Morse, director of the Morse studios, played a well arranged program before a large and appreciative audience, December 5. His program included three Mendelssohn numbers, Beethoven's sonata, op. 57; "Pictorial Sketch," Cyril Scott; barcarolle in A minor, Rubinstein;

(Continued on page 55)

CONCERT RECORD OF SONGS BY SOME OF OUR BEST-KNOWN AMERICAN COMPOSERS

Floy Little Bartlett

Sweet Little Woman of Mine.....Harriet Story Macfarlane, Detroit
Sweet Little Woman of Mine.....Harvey Hindermeyer, Brooklyn
Sweet Little Woman of Mine.....William Miller, Buffalo

Marion Bauer

Star Trysts.....Olive Nevin, Scranton, Pa.

Mrs. H. H. A. Beach

Exaltation.....Olive Nevin, Scranton, Pa.
Shena Van.....Julia Goss Jones, Buffalo
O Mistress Mine.....Mme. Farrington Smith, New York
Ecstasy.....Frank Monan, New York
The Year's at the Spring.....Jane Miller Flynn, East Orange, N. J.

Gena Branscombe

By St. Lawrence Water, Reinald Werrenrath, Chicago and New York
At the Postern Gate.....Graham McNamee, New York
Just Before the Lights Are Lit.....Rosemary Pfaff, New York
Just Before the Lights Are Lit.....Adeline Ulteich, Chicago
Three Mystic Ships.....Olive Nevin, Scranton, Pa.
Three Mystic Ships.....Rosemary Pfaff, Astoria, L. I.
I Bring You Heartsease.....Mabel Garrison, Shawnee, Okla.
I Bring You Heartsease.....Ethel May Hutchinson, New York
I Bring You Heartsease.....Lester Medlock, Ada, Okla.
The Morning Wind.....Marjorie Bell, New York
The Morning Wind.....Genevieve Jagger, Windham, Ohio
The Morning Wind.....Grace Beck, Lancaster, Ohio

G. W. Chadwick

Allah.....Rose Florence, San Francisco
The Danza.....Eleanor Patterson, New York
He Loves Me.....Eleanora de Cisneros, Clinton, N. J.
Thou Art So Like a Flower.....Deuna Nolan, Ada, Okla.

Ralph Cox

Where Roses Blow.....Florence Otis, New Haven
To a Hilltop.....Mary Davis, New York
Love Planted a Rose.....Edna Wolverton, Chatham, N. J.
The Afternoon.....Edna Wolverton, Chatham, N. J.
Aspiration.....Edna Wolverton, Chatham, N. J.
Apriltide.....Marjorie Lauer, Newark
Sylvia.....Grace Beck, Lancaster, Ohio

Mabel W. Daniels

Glory and Endless Years, Reinald Werrenrath, Chicago and New York
Glory and Endless Years.....Wm. Simmons, Brooklyn
The Lady of Dreams.....Grace Bonner Williams, Taunton, Mass.
Daybreak.....Grace Bonner Williams, Taunton, Mass.

Arthur Foote

Mennon.....Olive Nevin, Scranton, Pa.
Requiem.....Elias Blum, Grinnell, Iowa

Alma Groatley

The Wood Anemone.....Harriet Story Macfarlane, Windsor, Ont.
Now That April's There.....Harriet Story Macfarlane, Windsor, Ont.
A Garden Is a Lovesome Thing, Harriet Story Macfarlane, Windsor, Ont.

G. A. Grant-Schaefer

Down to the Crystal Streamlet (A la Claire Fontaine), May Peterson, Portland, Me.
The Little Dancer (La Belle Danseuse), May Peterson, Portland, Me.
Sainte Marguerite.....Jeanne Laval, New York
The Sea.....Charles Norman Granville, Chicago
Giles Scroggins (Old English).....Charles Lutton, Pullman, Wash.
My Little Woman.....Glenn Lawrence Pearce, Chicago

Henry K. Hadley

My Shadow.....Marjorie Bell, New York
My Shadow.....Lillian Leavitt, Milwaukee

Francis Hopkinson

My Days Have Been So Wondrous Free (From "THE FIRST AMERICAN COMPOSER" edited and augmented by HAROLD VINCENT MILLIGAN), Ethelnde Smith, Pueblo, Colo.
Give Me Thy Heart (From "COLONIAL LOVE LYRICS" edited and augmented by HAROLD VINCENT MILLIGAN), Olive Nevin, Scranton, Pa.

Frank La Forge

Longing.....Margot Samoranya, New York

Edward MacDowell

Thy Beaming Eyes.....Mme. Schumann-Herik, San Francisco
Thy Beaming Eyes.....Hulda Lashanska, New York
Thy Beaming Eyes.....Eleanor Patterson, New York
Merry Maiden Spring.....Olive Nevin, Scranton, Pa.
The Swan Bent Low (From Four Songs Op. 56), Lucy Gates, Chanute, Kans.
The Swan Bent Low (From Four Songs Op. 56), Natalie Manville, Oklahoma City
The Swan Bent Low (From Four Songs Op. 56), Tomijiro Asai, Ridgewood, N. Y.
Sweetheart, Tell Me.....Frederic Warren, Roselle, N. Y.
Slumber Song.....Florence Macheth, Erie, Pa.
A Maid Sings Light.....Ethelnde Smith, Atlanta
A Maid Sings Light.....Natalie Manville, New York
Menie.....Cameron McLean, New York
Menie.....Margot Samoranya, New York
Long Ago, Sweetheart Mine.....Fernald Willey, Akron, Ohio

Harold Vincent Milligan

At Dusk.....Olive Nevin, Selinsgrove, Pa.
Sorrowing Hands.....Olive Nevin, Selinsgrove, Pa.
An Invitation.....Olive Nevin, Selinsgrove, Pa.
You Bound Strong Sandals (From "Five Lyrics by Sara Teasdale"), Olive Nevin, Selinsgrove, Pa.
Wheels the Silver Swallow.....Jemie Calloway John, New York
From "PIONEER AMERICAN COMPOSERS," a Collection of Early American Songs, edited and augmented by HAROLD VINCENT MILLIGAN:
Raynor Taylor—Cupid and the Shepherd, Olive Nevin, Scranton, Pa.
P. A. Von Hagen—Gentle Zephyr.....Olive Nevin, Scranton, Pa.
Victor Pelissier—Return, O Love.....Olive Nevin, Scranton, Pa.

George Siemson

Idly.....Mabel Garrison, Charleston, S. C.

Claude Warford

Approach of Night.....Olive Nevin, Springfield, Mass.
Approach of Night.....William Stevenson, Paterson, N. J.
Approach of Night.....Gertrude McDermitt, Newark
Approach of Night.....Thomas Joyce, New York
Life's Ecstasy.....Richard Breen, New York
Life's Ecstasy.....Tilla Gemunder, New York
Thy Heart's a Rose.....Frank Ronan, New York
Thy Heart's a Rose.....Tilla Gemunder, New York
(Advertisement)

American Conservatory Summer Master Classes

The American Conservatory, Chicago, generally recognized as one of the most progressive schools in this country, is ever alert to offer exceptional advantages for summer study. Those arranged for the coming summer session will appeal with special force to the teacher whose opportunities for self-improvement are denied him by the stress of his professional duties.

For the summer session of 1922, the American Conservatory announces the special engagement of the following formidable array of artist teachers: Josef Lhevinne, the renowned Russian pianist; William S. Brady, noted vocal teacher of New York City; George H. Gartlan, director of musical instruction in the music schools of New York City; Jacques Gordon, concert violinist and concertmaster of the Chicago Symphony Orchestra, and Wilhelm Middelschulte, distinguished organist.

Besides these artists, the splendid faculty of the Conservatory will be in attendance, making the session of 1922 a notable one, and offering exceptional advantages to the musical student. The above mentioned artists will give both private instruction as well as conduct repertory and teachers' classes.

Mr. Gartlan will deliver a series of lectures before the post-graduate classes of the public school supervisors' department. His engagement will be for three weeks, beginning July 17.

FLORENCE LANG

Soprano



Has achieved pronounced success for a young singer in the concert and recital field, possessing a voice of rare beauty and charm, thorough musicianship and a personality of unusual attractiveness.

She is a soprano, one who, whether in recital, concert or oratorio, is magnetic, forceful and attractive to the highest degree. The warm, fresh purity of voice, the clear diction, the brilliant, intelligent, impassioned interpretation, together with superb tonal beauty and sympathetic qualities, make for a most unusual combination. That Miss Lang is a well accepted concert artist is evidenced by press comments from many parts of the country. She has developed an extensive repertoire of recital songs displaying that most intimate variety of the singer's art.

She is available for a limited number of concerts, recital and oratorio engagements.

Address: ORA LIGHTNER FROST
1036 N. Dearborn Ave, Chicago, Ill.

The summer school of the American Conservatory has achieved a wide reputation, scores of students and teachers from all sections of the country being among its regular attendants.

John W. Nichols, Tenor, Conductor and Teacher

Head of the vocal department of Vassar College, conductor of Trinity M. E. Church choir (Newburgh, N. Y.), tenor soloist in oratorio and concert, one would presume this sufficient for one man's work. Not so with Mr. Nichols, for he spends his "leisure time" (?) in producing beautiful etchings, for which he has taken prizes at the National Academy of Design. "A Path Through the Hemlocks" is one of his latest, accepted for the Winter Exhibit of the Academy. All this may have no relation to music, but it goes to show that Mr. Nichols is of the artistic temperament, a finely organized, poetic personality.

He has appeared in concert and oratorio with such leaders as Middleton, Whitehill, Christine Miller, Sarto, Rider-Kelsey, Patton, deKzyer and others, and as soloist for such clubs as the Chicago Mendelssohn and Apollo. As a young student in Paris he was tenor soloist at the American Church, Champs Elysees, where he met his wife; she is



JOHN W. NICHOLS,
tenor, conductor and teacher.

of English birth, a pupil of Leginska in America, and shares his musical life with him, appearing as piano soloist and accompanist, and as teacher of piano in their Carnegie Hall, New York, studio. For eight years past this artist-pair have had charge of music at the summer session of the University of Vermont, giving some twenty lessons daily. In January, 1922, they will give a students' recital in New York, when the results of their devoted work will be shown. It is not generally known that Mr. Nichols is a pupil of Jean de Reszke, and was with Braggiotti in Florence, Italy, for some time. Alice Garrigue Mott was also his teacher, and Frederick H. Haywood another, Mr. Nichols speaking of the last named with especial regard.

The Nichols singers are frequently heard in concert, church and recitals. Harold Hurlbut was his pupil, and Marion Cargen, contralto, has sung with such companions as Patton and House in "The Messiah." She is now singing in Florida and has been highly praised by leading journals of America, while various authorities have written him in terms of praise, among them Dr. Rybner of Columbia University, George C. Gow of Vassar College, Frederick Alexander of Michigan, etc.

Ellie Marian Ebeling Scores in Triple Role

Ellie Marian Ebeling, soprano, familiarly known in concert and oratorio fields, presented two of her pupils—Tessie Dinkel-Rose and Maria Krohman, both sopranos—in leading roles in a production of Strauss' "Gypsy Baron," given by the German Mozart Society's Ladies' Chorus of which she is the conductor. Mme. Ebeling proved that she was not only a splendid singer and teacher, but also a skilful conductor. "The Blue Danube" brought her rounds of applause and had to be repeated. This Mme. Ebeling rendered between the acts.

The New York Herald commented upon the concert in the following manner: "An extra charm, and an unusual one, was to see a woman—Ellie Ebeling—at the conductor's desk, but she filled her responsible position with just as much musicianship and ease in holding together the chorus, orchestra and soloists as charm in so doing. In fact, the success was such that the performance often caused stormy applause in the midst of a scene. Of the soloists, Tessie Dinkel-Rose as Saffia and Maria Krohman as Arsena, were the center of interest. Both have fine voices and also proved capable actresses. Mme. Ebeling made the evening still more enjoyable by appearing as soloist in the 'Blue Danube' waltz."

Ellie Ebeling, like a number of successful artists now appearing in concert and opera, comes from the Soder-Hueck Studios, and is assistant to this well known coach and teacher.

Victoria Boshko to Play at Metropolitan

Victoria Boshko, the pianist, has been engaged to play at the Sunday Night Concert at the Metropolitan Opera House on February 12. She will be heard in a Liszt concerto.

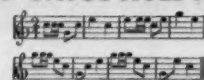
Krebs, Pavlowa and Red Cross

Toronto, Canada, November 29, 1921.

S. Walter Krebs, Sec'y,
American Red Cross, New York.
Very pleased to become life member of A. R. C.
(Signed) PAVLOWA.

Thus Pavlowa, the famous Russian dancer, wired S. Walter Krebs, the composer of the "Red Cross Roll Call," which follows:

RED CROSS ROLL CALL



Answer The Call NOW

Rev. Henry Van Dyke, D.D., in a communication to Mr. Krebs, composer of the music of the "Red Cross Roll Call," said: "It is a spirited musical summons." It has been indorsed by Walter Damrosch, Mrs. Charles H. Ditson, Corinne Roosevelt Robinson, Mrs. Charles Dana Gibson, Dr. Frank Crane, and Charles D. Hillis, and has received the approval of many musical editors, presidents of musical clubs, etc.

It was expected that the conference in Washington would be opened by the music of the "Red Cross Roll Call." In reference to this the Japanese ambassador, K. Shidehara, wrote to Mr. Krebs: "I beg to assure you that the program as outlined impressed me most favorably, and it certainly has my full approval. In view of the great humanitarian work which the Red Cross organization is doing throughout the world, and having in mind its heroic labors for the alleviation of human suffering during the past decade, it seems most appropriate at the present time that its purposes and aims should receive the renewed recognition and support of the civilized world."

The "Red Cross Roll Call" has been used extensively in New York City, appearing on the service calendar of churches on "Red Cross Sunday," the organist including the call in his opening or closing group; also on the envelopes of many musical managers and publishers; in the Capitol Theater and Aeolian Hall programs, Wall Street Journal and musical magazines. The music committee is most appreciative for cooperation in this way and is urging as many as possible to join, rejoin, or contribute to the American Red Cross Fifth Roll Call. The Red Cross is a "Hearth of Humanity," which on all occasions throbs for what Vincent d'Indy has said "was a very high ideal of universal aid and succor."

The "Red Cross Roll Call" sounds that those who have not come in on the "first beat" may have an opportunity to do so on the "last beat." Contributions should be sent to the American Red Cross, 598 Madison Avenue, New York City. Membership: Annual, one dollar; contributing, five dollars; sustaining, ten dollars; life, fifty dollars; patron, one hundred dollars.

Sue Harvard to Be Soloist at Eisteddfod

Few artists have achieved such remarkable success in so short a time as Sue Harvard, soprano of the Metropolitan Opera Company, New York, who will be the soloist of the Eisteddfod to be held in the Academy of Music, Philadelphia, on January 2. Her appearance will be especially delightful not only because of her fine artistry but because she is a native of Wales and has appeared at a number of Eisteddfodau in American cities.

Miss Harvard was born in Wales, but in her second year came to America, where she has since made her home. All of her training, except for one year abroad, was secured in America under the guidance of American teachers. At sixteen years of age she sang her first operatic role with an amateur company in her home town. She began her professional career in the choir of the largest church in New Castle, Pa. This was followed by five years' singing in two prominent Pittsburgh churches, and then four years in the First Church of Christ, Scientist, New York. At the present time she occupies the coveted position of soprano soloist in the Marble Collegiate Church, in that city.

Miss Harvard sings with a fine variety of nuance and with well expressed feeling. She possesses great personal charm and grace of demeanor. Her vocal artistry and dramatic interpretation are attested by her successes in festival and oratorio work in New York, Pittsburgh, Asheville, Syracuse, Baltimore, Milwaukee, Indianapolis, Cleveland, Newark and other cities.

May Peterson Delights Omaha

Echoes of May Peterson's concert under the auspices of the Omaha Chamber of Commerce, on November 11, follow:

Miss Peterson is a soprano of many delightful attributes. Her voice is essentially lyric, not heavy, but of unusually pure, limpid quality, noticeable throughout its wide range. It is fluent, and she uses it with a skill and assurance which is at times almost uncanny. Added to this she interprets with a style and finish which gives life and charm to her work, and a clear and beautiful enunciation. Her art is especially notable in those songs where careful sustained work and a beautiful high pianissimo were required.—The Bee, November 13, 1921.

Miss Peterson's clear, sweet voice found full expression in her varied program, which included classical selections, folk songs and popular numbers.—Daily News, November 12, 1921.

Miss Peterson is the possessor of a lyric voice of extreme purity and caressing sweetness, and she sings with absolute sincerity. Special mention must be made of her perfect breath control and of the intelligence with which she interpreted every song.—The World-Herald, November 12, 1921.

Sametini to Give First New York Recital

On January 11, at Town Hall, will be given the first New York recital of Leon Sametini, violinist, which will be under the Wolfsohn management. Apart from two groups, Mr. Sametini will play the Paganini concerto; "Poeme," by Chausson, and introduction and rondo, by Vieuxtemps. Altogether he has prepared an interesting program.

BRAUNFELS' "THE BIRDS" ACHIEVES EXTRAORDINARY SUCCESS IN COLOGNE

A "People's Opera" Founded by the Municipality—Many Virtuosi Heard—Some Interesting Novelties

Cologne, November 18, 1921.—Despite the comparative earliness of the season, the second operatic premiere has already been presented to the music-lovers of the Rhine town, where Englishmen and other Entente nationals represent a considerable percentage of the regular audiences. This time it was the second production in Germany of Walter Braunfels' musical setting of Aristophanes' "The Birds," which witnessed its real premiere as far back as 414 B. C.! The book deals with two discontented men of Athens who seek repose from their cares in the bird kingdom and urge the ruler of this aerial country to erect a militant state against heaven and earth. After several warnings, as the birds grow more and more rebellious, Jove sweeps the bird city away with one fell blow and the two revolutionaries return sadly home again. Braunfels' setting of this delightful comedy enhances his reputation as a serious musician, who is free from either hyper-modern eccentricity or cheap sentimentality. His instrumentation is masterly. The work achieved a truly extraordinary success.

A NEW PEOPLE'S OPERA.

Another outstanding event in Rhenish music life is one that may have very far-reaching consequences and must be generally acclaimed as another step in the right direction. It is the opening of the new opera for the working classes, attached to the People's Theater of Cologne. The beginning was made with Weber's "Freischütz," a cornerstone of German opera. The new venture may be said to

constitute a socialistic theatrical community established by the city. Notwithstanding numerous technical shortcomings, the production under Fritz Zaun's leadership was really excellent. The ensemble has been invited to give guest performances in other Rhine towns, and to assist in the spread of this most laudable movement.

The symphonic season is now in full swing. The Gürzenich concerts, under the conductorship of Herman Abendroth, have commenced a classical program ushering in the series, with Alma Moodie as the soloist. She played the Beethoven violin concerto with all the purity she is renowned for, and seems to have entirely fulfilled the expectations placed in her by Reger about nine years ago.

NOVELTIES.

Interesting from a musical point of view was the recital given by Heinz Lohmann, the Cologne pianist, who played modern works, including Slav folk song settings by Bartok and an excellent introduction and fugue by Cyril Scott, also Petyrek's "Exentric," with a dash of the cabaret; Karol Szymanowski's cacophonous "Don Juan" serenade, and Viteslaw Nowak's heroic sonata. An orchestral novelty was introduced by Abendroth in the second popular symphony concert, namely, Ewald Strässer's second symphony, which confirms Pitzner's judgment that Strässer is one of the few living musicians still capable of writing a symphony. The composer was most enthusiastically applauded.

DR. HERMANN UNGER.

A MUSICAL COUNCIL IS FORMED IN VANCOUVER

Local M. T. A. Organizes for Aid of Music—Local Artists Please—Notes

Vancouver, B. C., November 26, 1921.—The activities of the Vancouver Music Teachers' Association have led to the formation of a Musical Council. This has been organized with a view of arousing a wider interest in music, aiding the work of the various musical societies, and securing legislation to provide the credit system of musical education in the public schools. Another object is the formation of a bureau to have on record the dates of all musical concerts and recitals, so that there will be no overlapping, and still further to assist in securing a suitable auditorium for large gatherings at a minimum cost. The officers are H. Roy Robertson, president; Edward Byers, vice-president, and James Leyland, secretary-treasurer.

LOCAL ARTISTS PLEASE.

Bayard Haddock, English basso, has become an important member of the local faculty of artist-teachers. Mr. Haddock appeared in recital at the auditorium of the First Congregational Church in October. The capacity audience welcomed the artist with unmistakable friendliness and admiration. The program included a group of Russian songs, an aria from "Herodiade," and the "Sounding Horn" (de Vigny-Flegier). These were given with dignity of style, technical ability and richness of voice. In other numbers requiring dramatic and humorous interpretations, Mr. Haddock captured the audience. Mrs. Aagot Haley, violinist, gave fine renderings of selections by Tartini, Wieniawski and Ole Bull. Kenneth Ross gave valuable assistance as accompanist and was heard in two solo numbers, Chopin's nocturne, op. 15, No. 2, and Rubinstein's "Staccato Etude." This young pianist won a well deserved triumph.

The recital of Holroyd Paull, violinist, and Mrs. Holroyd Paull, soprano, proved one of particular attraction. Mr. Paull presented a program of true musical value and finely chosen as a vehicle for his attainments. Playing throughout with steady command of the various component requirements of his art, he achieved noteworthy success that placed him high in the regard of his audience. Mrs. Paull sang with excellent vocal quality and appropriate sympathetic participation. The soprano's singing of an aria from "Manon Lescaut" disclosed finesse of musician-ship, and the lighter numbers were given with scintillating spirit. The accompanist was William Dichmont, who was accorded deserved recognition for his excellent support as well as a tribute of applause after Mrs. Paull's rendition of his "The Spirit of Life."

NOTES.

A benefit concert for the sufferers from the flood at Britannia Beach was arranged by the Vancouver Sun. The Pantages Theater was placed at the disposal of the committee. Musicians giving their services were the Kilborn Instrumental Trio; Margharita D'Auria, soprano; Donald Gray, baritone, and the Kiwanis Glee Club. Felix Penne and Rui Shearman gave a Shakespearean scene in costume. Speakers were Rev. Col. George Fallis and Mayor Gale. Standing room was completely taken up, and upwards of a thousand turned away.

Members of the various theater orchestras have formed the Vancouver Philharmonic Orchestra and will give Sunday evening concerts in the Capitol Theater, under the direction of William Raven.

The Woman's Musical Club has opened its series of fortnightly Thursday afternoon recitals. Artists for the recital of October 20 were Marguerite St. John Baker, pianist, and Albany Ritchie, violinist of Seattle.

E. R. S.

Three Dates for Minna Niemann

Minna Niemann, the pianist, of Washington, D. C., recently appeared three times in New York. On the afternoon of December 4 she gave a joint recital with Max Jacobs at Hunter College, and in the evening she played for the Pleiades Club. December 6 found her appearing in concert at the Morris High School.

Casella to Play with Orchestra

Alfredo Casella will be the star attraction, appearing as both soloist and conductor, at the pair of concerts to be

given by the Minneapolis Symphony Orchestra on December 29 and 30. Mr. Casella will play the Mozart concerto for piano and orchestra, and then will wield the baton at the performance of his symphonic tone poem, "Rhapsodie Italia."

Another New York Appearance for Boswell

Alfred Boswell, pianist, who made his New York debut at the Town Hall last season, is to appear at the same hall on January 5. As last year his program will feature a group by Emile R. Blanchet, the Swiss composer, with whom he studied abroad for three years. Mr. Boswell also studied with Rudolph Ganz in Switzerland, and various other masters that are not so well known in America.

Francis Rogers Gives Lecture-Recital

Francis Rogers, the baritone, assisted by Mrs. Thomas S. Richardson, pianist, gave a lecture-recital at Osborne Hall, Auburn, N. Y., on the evening of December 12. The

An Opportunity for Vocal Students

[The Musical Courier is in receipt of the appended letter, the writer of which desires to remain anonymous for obvious reasons, although the Musical Courier is assured that he is financially responsible. Applications should be made in writing to N. R. S., Care of the MUSICAL COURIER, and they will be forwarded to the proper person.—Editor's Note.]

To the Musical Courier:

In my endeavor to aid talented music students I have heretofore met with disappointment, and I have come to the conclusion that no man appreciates that which he does not work for or can get for nothing. Furthermore, it is my conviction that instead of concentrating my energies toward the welfare of one or two artists, I could aid a greater number if the following plan were carried out:

(1) I desire to make an offer to ten vocal students who show exceptional talent and voices, and who are under thirty years of age.

(2) They must bind themselves to at least three years' study of vocal culture, taking two lessons a week.

(3) The student must pay \$3 a lesson, the balance to be paid by me to the teacher I select to carry out this undertaking.

I strictly stipulate that my name be not mentioned should you care to announce my offer, as I do not desire to be bothered with any personal correspondence. I shall leave the final arrangements in the hands of my lawyer and applicants may make their arrangements through him.

program included old English songs by anonymous composers, songs of the seventeenth, eighteenth nineteenth and twentieth centuries.

Arthur Baecht's Pupils Heard

A recital by pupils of Arthur Baecht was given on December 2 in the Bergen Reformed Church, Jersey City, N. J. The young violinists acquitted themselves admirably and reflected much credit upon Mr. Baecht's work. Compositions by Musin, Fibich, Barnes, Godard, Beethoven, Sarasate, Massenet, Hugo, Ortinas, Cui, Kreisler and Vieuxtemps were presented.

Mr. Baecht played "Ballade et Polonaise," by Vieuxtemps, greatly to the satisfaction of the large audience.

Heifetz at Carnegie Hall Again January 2

Jascha Heifetz will give his second New York recital of the season at Carnegie Hall on the afternoon of January 2.

HARRIET	FOSTER	MEZZO-CONTRALTO
		Voice Builder and Coach
		Studio: 135 West 102nd Street, New York
		Phone: River 6400
TRIO CLASSIQUE	OF N.Y.	CELIA SCHILLER, Pianist
		MAURICE KAUFMAN, Violinist
		JOHN MUNDY, Cellist
		R. S. HOLLANDER, Secretary 233 Central Park West, New York.

FRANCESCA	ZARAD	SOPRANO
		Direction: J. H. FITZPATRICK,
		Windsor-Clifton Hotel, Chicago, Ill.

The Clebeland Institute of Music ERNEST BLOCH, Musical Director
3146 EUCLID AVE., CLEVELAND, OHIO Mrs. Franklyn B. Sanders, Executive Director

VIRGINIA GILL	Lyrle Soprano
"A Voice of Distinctive Charm"	Now Booking for Season 1921-1922
CONCERT-ORATORIO-OPERA	
Address: 1014 Division Street	Camden, New Jersey

FAUSTO CAVALLINI
Leading Tenor with Scotti Grand Opera Company
Address: care ALFREDO MARTINO, 329 West 85th Street
New York

ISAAC VAN GROVE
Chicago Opera Association
COACH-ACCOMPANIST TO MARY GARDEN AND LUCIEN MURATORE
WILL ACCEPT A LIMITED NUMBER OF PUPILS AT HIS CHICAGO STUDIOS
400 FINE ARTS BLDG.
CHICAGO, ILL.

SIX CONCERTS ON ONE SUNDAY KEEP CHICAGO MUSIC LOVERS BUSY

Heifetz, London String Quartet, Loyal Philips Shawe, Boza Oumiroff, Mme. De Primo, Telmanyi, Waldo Geltech, Mary Margaret McAuliffe, Claire Dux, Edward Johnson, Ebba Sundstrom, Richard Czerwonky, Jacques Gordon, Rudolph Reuter Among the Week's Soloists—Club and Studio News

Chicago, Ill., December 17, 1921.—Six concerts took place Sunday afternoon, December 11, and all were well attended. The Auditorium harbored the Chicago Singverein and the Chicago Lincoln Club (the latter formerly known as the Germania Mannerchor), under the direction of William Boeppler, with Frieda Hempel as soloist. The vast Auditorium was practically sold out and the enthusiasm was rampant throughout the course of the entertainment. Beautifully gowned, the soloist sang her various groups admirably. Her encores were numerous, justly attesting the pleasure she gave her listeners.

JASCHA HEIFETZ AT ORCHESTRA HALL.

After an absence of nearly two years Jascha Heifetz reappeared in a violin recital at Orchestra Hall. Not only was the hall full from pit to dome, but also every available inch of the stage was occupied with the overflow, and many probably turned away. He played his program superbly and was acclaimed after each selection.

LONDON STRING QUARTET GIVES FINE PROGRAM.

The London String Quartet, which last season made a deep imprint by its remarkable playing, reappeared at the Blackstone Theater—the home of its debut—and repeated on this occasion its former success. The oftener this organization comes to Chicago, the better pleased will the habitués of chamber music be.

RAYMOND HAVENS' DEBUT

For his debut in this city, Raymond Havens, pianist, who appeared at Cohan's Grand, had chosen an unbacked program, which he played extremely well, presaging a return engagement in the near future.

LOYAL PHILIPS SHAWE'S SINGING LIKED.

At the Playhouse, Loyal Philips Shawe gave a song recital in which his baritone voice was heard to good advantage.

BOZA OUMIROFF GIVES RECITAL.

At Kimball Hall, Boza Oumiroff, vocal teacher at the Bush Conservatory and a baritone of distinction, gave a song recital in which he had the able assistance of Ella Spravka, who played artistic accompaniments.

MME. DE PRIMO IN CHICAGO.

Also on Sunday, at the noon popular symphonic concert given at the Chicago Theater, the new 5,000 seat theater, an orchestra of 100 musicians presented a carefully selected

program, assisted by Mme. De Primo (Countess Eugenia Tolstoy). Mme. De Primo was enthusiastically received and after her selection was compelled to give a double encore, her singing well deserving the success she received. Mme. De Primo should be heard often in these surroundings, where already she is popular among the elite.

MUSICIANS' CLUB OF WOMEN CONCERT.

At the concert given by the Musicians' Club of Women last Monday afternoon, at the Fine Arts Recital Hall, the program was furnished by Ethel Jones, Chicago mezzo; Katharine Gorin, Wally Heymar, Elizabeth Olk-Roehl, Mary Cameron, Helen Prothro Axtell and Catherine Wade Smith. The program was made up of the works of Finnish, Scandinavian, Russian and Polish composers.

MRS. SOLLITT PRESENTS TELMANYI.

Telmanyi, Hungarian violinist, appeared at Kimball Hall, December 13, as the third number in the Sollitt course. The weather was uninviting, but the attraction brought a fair sized audience which made up in enthusiasm what it lacked in numbers. Emil Telmanyi is a great representative of the Hungarian school—a veritable master of his instrument. He has everything in equipment anticipated, fine technique, a big and warm tone, vim, dash, fire and precision of attack. This reviewer heard the sonata in E minor by Busoni (its first rendition here), the Bach D minor chaconne (played without accompaniment), and a group of four numbers, which gave some idea of his scope as an artist. The Busoni sonata afforded him the opportunity to exhibit musical feeling, and he played the chaconne beautifully. His bowing was distinctive and graceful and was particularly notable in this number. It is to be hoped Telmanyi will be heard here again in a much larger auditorium, for he is in a class by himself.

WALDO GELTECH AT LYON & HEALY HALL.

Waldo Geltech, an American violinist, was heard in recital at Lyon & Healy Hall also on December 13. It was only possible to hear two numbers—the sonata in D major by Handel and the G minor concerto by Bruch, which served to impress a pleasing presence as well as an advancing musician, whose regard for intonation exceeds his desire for pyrotechnic display. He plays with distinction, exhibits artistry and indicates sincerity of musical feeling. His interpretation is broad and his technique clean; his trend is seen in the selections on his program. He was greeted with recalls. This concert was under the Culbertson management.

EBBA SUNDSTROM AND CZERWONKY PLAY TOGETHER.

Ebba Sundstrom and her teacher, Richard Czerwonky, violinist, with Marion Lychenheim at the piano, were heard in programs for two violins at Lyon & Healy Hall daily during this week. They played a Handel sonata, Goossens' suite, Sinding's "Serenade," and other numbers.

PROFESSIONAL ENGAGEMENTS FOR HESS PUPILS.

Alois Smrz, the young Bohemian cellist, has been engaged as assisting artist for Emmy Destinn for her appearance at the Auditorium in Milwaukee, January 7. Mr. Smrz is a born musician and his exceptional talent has been masterfully developed under the noted cellist, Hans Hess.

Theodore Ratzler, the gifted young cellist and member of the Chicago Symphony Orchestra, has been engaged as a member of the Frederiksen Quartet. This quartet is giving a series of chamber music recitals by Scandinavian com-

posers. Mr. Ratzler is a product of the Hans Hess studio also.

Nathan Zimmeroff, another talented cellist and student of Mr. Hess, has been selected as a member of the cello department of the Chicago Civic Orchestra.

CHICAGO ARTISTS' ASSOCIATION HAPPENINGS.

The Chicago Artists' Association had an open meeting, free to all members and friends, at the New England Congregational Church, Dearborn and Delaware streets, on Monday evening, December 5. The program was rendered by Helen B. Ross, Lester Groom and Allen Bogen, organists. The quartet of the church sang Christmas carols under the direction of Irene Belden Zaring, and there was an instrumental ensemble consisting of organ, violin, cello and harp.

On Tuesday evening, December 13, the Graphic Arts Department, of the Chicago Artists' Association, held an exhibit and sale of paintings, sculpture, hand-wrought jewelry, etc., at Recital Hall, Fine Arts Building.

There was a talk by Pauline Palmer, vocal duets by Mr. and Mrs. Stults, dramatic readings by Elias Day, and piano solos by Bernice Colby.

A YOUNG PRODIGY HEARD.

A decidedly interesting recital was heard in Barnum Recital Hall, Fine Arts Building, December 8, on which occasion Roumelle Rich Hawkins, of the Hanna Butler studios, presented a remarkable prodigy, age eight years, in a piano program of twenty-six numbers, which included a sonata by Kohler in three movements, an andante from the sonata, op. 26, Beethoven, and numbers by Bach, Schumann, Mozart and Dvorak, and the last number, tarantelle, played even better than the rest. There were many recalls and one encore which she announced was an improvisation by herself.

A little demure miss, blonde, pretty, with bobbed hair, Mary Margaret McAuliffe, by name, apparently a little wax doll, made her bow and seated herself at the piano. With the grace and assurance of a professional, she played her long program without a scrap of music before her. This child is certainly endowed with great talent. She has had but eighteen months' schooling and with continued careful training is bound to be heard from in later years.

Interpolated between each group were two numbers by Miss Kesler and Miss Griffin, soprano pupils of Hanna Butler, which added zest to the evening. Both young ladies gave a very good account of themselves, reflecting particularly well the work of their teacher. The audience which filled the hall was very enthusiastic throughout, and little Miss McAuliffe received many beautiful floral offerings.

CLAIRE DUX IN RECITAL.

Claire Dux alone furnished the Musical Morning in the Blackstone Crystal Ballroom under the direction of Rachel Bussey Kinsolving, Tuesday, December 13. No one artist has ever created more interest among the patrons than she did, and the fashionable audience was more enthusiastic over her singing than it has been in many seasons. The recitalist well deserved the enthusiasm, for her voice is a beautiful one and very well suited to recital giving. She has charm and a winning personality and these two qualities alone would carry her far on the road to success, coupled with her beautiful interpretation of the various selections on her program, and especially her singing of the Schubert group. She is destined to become a very popular singer hereabouts. The whole audience was delighted with her work and she had to add a song after each group to satisfy the listeners. Richard Hageman played sympathetic accompaniments and gave splendid support for the singer.

MUSICALES AT THE DRAKE TO BE DISCONTINUED.

The Thursday morning Musicales, begun this season at the Drake Hotel under Mrs. Edward Kent Millar's direction, are to be discontinued, beginning with the one scheduled for this week.

WALTER FRITSCHY A VISITOR.

On his way to New York to attend the meeting there of the Concert Managers' Association, Walter Fritschy, well known Kansas City impresario, paid this office a visit during the past week. Mr. Fritschy was accompanied by Mrs. Fritschy and they will remain in New York for a week or more.

THE MENDELSSOHN CLUB'S CONCERT.

The Chicago Mendelssohn Club opened its twenty-eighth season most auspiciously with a full house at Orchestra Hall, Thursday evening, December 15. It was indeed a delight to hear this splendid body of seventy-two singers in the well chosen program presented, every number being a musical gem and sung in an inspiring manner, reflecting the good musicianship and scholarly directorship of Harrison M. Wild, the director, of whom much has been written and said in praise.

Of the singing of the club it may be said that the volume of tone was solid and was shaded with delicacy, and all

UMBERTO BEDUSCHI
formerly leading tenor, Covent Garden, London; Royal Argentina, Rome; Royal Theater, Madrid.
Voice placing and development, Coaching for Grand Opera, etc.
Suite 70, Auditorium Bldg., Chicago

WOODMAN TUFTS
CONTRALTO
6752 Perry Ave., Chicago, Phone Normal 3483

Flora Waalkes
Soprano
1625 Kimball Bldg. - Chicago

EDWARD COLLINS
CHICAGO MUSICAL COLLEGE

THEODORE HARRISON, Baritone
Director Music Department Lyceum Arts Conservatory
600-610 Lyon and Healy Building
Available Solo Engagements Chicago

FRANCESCO DADDI
Of Chicago Opera Association
Specialist in Voice Placing and Coaching for Opera, Stage and Recital
Studio: 720 Fine Arts Building, Chicago, Ill. Harrison 5755

BUSH CONSERVATORY CHICAGO
KENNETH M. BRADLEY EDGAR A. NELSON EDWARD H. SCHWENK
President Vice-President Secretary
An Institution of National Prominence offering accredited courses leading to Certificates, Diplomas and Degrees in
EXPRESSION MUSIC ACTING DANCING
Normal Courses in these subjects and Public School Music
THE GREATEST FACULTY EVER ASSEMBLED IN ANY INSTITUTION OF MUSIC AND KINDRED ARTS IN AMERICA
FREE MASTER SCHOOL, Edgar A. Nelson, Dean, for the advanced training of exceptionally talented students
FACULTY OF THE MASTER SCHOOL
Piano—Jan Chlaposek Vocal—Charles W. Clark
Mrs. Julia Rivo-King Boza Oumiroff
Violin—Richard Czerwonky Composition—Richard Czerwonky
Hruse Eshjen Edgar A. Brzezian
DORMITORIES FOR STUDENTS
The only Conservatory in Chicago maintaining large dormitories for men and women students.
WINTER TERM OPENS NOV. 21st
Write for catalog and full information to
M. C. JONES, Registrar
839 N. Dearborn St., Chicago, Ill.

AURELIA ARIMONDI
First Prize, Milan, Italy, Conservatory
VITTORIO ARIMONDI

Leading Bass Chicago Opera Association and all the Principal Theatres of the world.
Voice Placing, Coaching for Opera, Stage and Concert Department
Studio: 612 Fine Arts Building Chicago

Chicago Musical College
MAURICE PIANIST
FERDINAND PEDAGOG
VERA-KAPLUN CONCERT PIANIST
ARONSON

HERMAN DEVRIES
Formerly baritone with the Metropolitan Opera House, New York; Covent Garden, London; Grand Opera, and Opera Comique, Paris; Theatre Royal de la Monnaie, Brussels, etc.
VOCAL TEACHER
MRS. HERMAN DEVRIES ASSOCIATE VOCAL INSTRUCTOR
Studio: 518-528 Fine Arts Building Chicago, Ill.

NICOLAY
Reengaged for eleventh season as leading Basso with Chicago Opera Association
Address: CHICAGO GRAND OPERA - CHICAGO

EDOUARD COTREUIL
LEADING BASSO-BARITONE
Chicago Opera Association

EDGAR NELSON
Piano and Organ Instruction
BUSH CONSERVATORY, 839 North Dearborn Street, Chicago

CHICAGO COLLEGE OF MUSIC
Esther Harris Dux, President 26th Year
All Branches Musical and Dramatic Art, Opera, etc. 1234 KIMBALL HALL

GUSTAF HOLMQUIST
BASS-BARITONE
Private Address: 1430 Argle Street
Address Bush Conservatory, 839 North Dearborn Ave., Chicago

ALEXANDER RAAB
Pianist
CHICAGO MUSICAL COLLEGE

KNUPFER Piano Pedagogue
Eight assistant teachers, nineteen associate teachers
Fine Arts Bldg., Chicago

voices were attuned and the precision of attack as well as balance was notable. The solo work of William E. Johnson, tenor, and that of Elmer J. Crabbs, tenor, both members of the club, was well delivered and much enjoyed. Mabel Beddoe, the contralto soloist, proved a favorite, and each appearance was greeted with encores; her voice is rich and mellow, deep and sonorous in the lower register, her mezzo tones took on brilliance, and she expressed taste in all her renditions.

Of the programmed numbers, "The Bells of St. Mary's," by A. Emmett Adams; "Hame, Hame, Hame," arranged by Deems Taylor; "Katy Did," by C. B. Hawley; "Barefoot Trail," by Alvin S. Wiggins; "Little Tarpot," by Ralph L. Baldwin, were all redemanded.

CHICAGO MUSICAL COLLEGE NOTES.

Willie Gramling, piano student, has been engaged as director of the piano department at Alexander College, Jacksonville, Tex.

Virginia Annette Lorentzen, student of the dramatic department, made a successful stage debut with the Broadway Players at the Warrington Theater, Oak Park.

Lowell Wadmond, student of the voice department, has been engaged as soloist at Bay View, Mich., for next summer.

Geraldine Massey, violin student, was soloist at the concert of the Sinai Symphony Orchestra, December 7. She played Wieniawski's scherzo tarentelle.

The Chicago Musical College concert Saturday morning at eleven o'clock in Ziegfeld Theater was given by the children's department. The following interpreted the program: Cecilia Vaslow, Virginia Savich and Astrid Aronson (students of Mme. Kaplum-Aronson); Bessie Marie Scott, Gregory Konold, Phyllis Larson, Sadie Stern, Alberta Kolker, Ethel Silverberg, Katherine Vinnedge, Rose Orwicz, Leila Alexander, Oscar La Pedus, Lorraine Schaeffer, Ella Friedberg, George Goldstein, Mignon Larson, Milton Previs, Berniece Drozdowicz, Ida Kogan and Marsha Malter.

JEANNETTE DURNO PUPILS PLAY.

Jeannette Durno presents her students regularly in "Classes in Public Performance," the last one of which, offered Sunday afternoon, December 11, proved interesting and successful. Dorothy Pound played the Beethoven andante in F and Schumann's "Butterflies;" Helen Falk rendered the Mozart A major sonata and Ravel's "Play of the Waters;" Margaret Prest offered the Chopin G major nocturne and Cyril Scott's "Song of the East," and Dorothy Diensfrei closed with the Rubinstein D minor concerto, all reflecting considerable credit on their prominent mentor.

EDWARD JOHNSON AT DRAKE.

Edward Johnson, tenor of the Chicago Opera Association, gave a song recital at the Drake Hotel on Thursday afternoon, December 15, under the auspices of the Vassar College Endowment Fund. Leading society folk were on hand, besides many of Mr. Johnson's numerous admirers. In splendid fettle, the popular tenor gave a fine account of himself in songs by Handel, Rontani, Giordano, Schubert, Wolf, Tchaikowsky, Pizzetti, Grimandi, Hue Bizet, Russell, Glen, Carpenter, Walt and Curran. Mr. Johnson, who is one of the most popular of the Chicago Opera artists, is as much of a favorite on the concert platform, and this is well understandable, as he is a most interesting interpreter of the song literature. To dwell upon the merits of this concert would necessitate the use of the same superlatives that are bestowed upon him wherever he appears, and to say that he gave his audience a most enjoyable afternoon will suffice for this time.

M. WITMARK SONGS PROVE FAVORITES.

On a ten weeks' Redpath Lyceum tour with the Fine Arts Quartet, Cardon V. Burnham has received particularly favorable criticisms with the following Witmark numbers from the "Black and White" series: "The Want of You," "Awake, Dearest One," "Sunrise and You," "Ma Little Sunflower, Goodnight," "Gypsy Love Song" and "Sorter Miss You."

JACQUES GORDON AND RUDOLPH REUTER IN JOINT RECITAL SERIES.

Of extreme interest should be the announcement that Jacques Gordon, concertmaster of the Chicago Symphony Orchestra, and Rudolph Reuter, well known pianist, are to give a series of three subscription joint recitals in Kimball Hall on Wednesday evenings, January 18, February 15 and March 15. Included in the first program will be the interesting novelty by John Powell, "Sonata Virginisque."

PROKOFIEFF APPEARS AS COMPOSER-CONDUCTOR AND PIANIST.

In the triple capacity of composer, conductor and pianist, Serge Prokofieff appeared at the tenth concert of the Chicago Symphony Orchestra this week, and as the major part of the program was devoted to this interesting Russian, it might have been termed a "Prokofieff concert." As composer he was represented by his new symphony and his

Stieff



Pianos

THOSE whose requirements demand perfection
and whose tastes demand excellence find

THE Stieff

the ultimate expression of musical worth.

CHAS. M. STIEFF, Inc.

315 North Howard Street

Baltimore, Maryland

Catalogue furnished on request

Established 1842

third piano concerto, the first of which he conducted and acting as soloist for the second, proving his deftness and skill in both. As to his symphony, which, by the way, is probably the shortest in existence, this was its first performance, and as one must hear a work more than once to be able to attest its merits justly or otherwise, a review of the same will have to be deferred until another time. It might be said, however, that it left the audience in a state of coma. The same might be said of the concerto, which, however, was brilliantly done by Prokofieff, and for which he received hearty approval. Besides putting into the new symphony the best that was in them, Conductor Stock and his orchestra gave good account of themselves in Richard Strauss' "Serenade for Wind Instruments," Bach's third concerto, and Liszt's "Les Preludes."

JEANNETTE COX.

Pat Conway to Direct School in Ithaca

The fact that Pat Conway is to become the director of a school of band instruments to be organized by the Ithaca Conservatory of Music, has aroused considerable interest in the city where the conductor first gained recognition. Apropos of this the following editorial which appeared in the Journal-News of December 8 is reprinted:

The news that Patrick Conway is to return to Ithaca to live, that in the future the city where he first gained fame as a band director will be his home, will be received with much satisfaction and rejoicing by Ithacans generally. Mr. Conway is sure of a hearty welcome home, not only from the many friends he made while living here, but also from citizens generally who have admired his rapid progress towards the top in his chosen field, and are proud of the success his band has attained.

Conway's band was organized here as the Ithaca Band. The foundation for the nationwide success the band has since acquired was laid in Ithaca.

Mr. Conway is to become the director of a school of band instruments to be organized by the Conservatory of Music. Some of the most gifted musicians in his band will assist him in this enterprise, which will be the first school of its kind in the country. Mr. Conway will also make Ithaca the headquarters of his concert band; his musicians will assemble here before going out on concert tours.

Mr. Conway and his school will stimulate interest in and public appreciation of band music. They will enhance the city's reputation as a musical center; and it is in the educational and musical field that Ithaca's future progress lies.

Mrs. Northcott Teaching Homsted Method

Mrs. W. N. Northcott, soprano, has been very successful in teaching the Grace Farrington Homsted method of vocal study in Des Moines, Ia. Mrs. Northcott has been appearing on numerous occasions as soloist at social, religious and club affairs.

Mme. Niessen-Stone Entertains for Elly Ney

On Sunday, December 11, Mme. Niessen-Stone held a reception and musicale in honor of Elly Ney and her husband. Considering the interest the pianist has created here this season and the pleasure always derived from attending an affair given by this well known artist and teacher, it is not surprising that Mme. Stone's studios were well crowded. Among those present were the guests of honor, Mme. Johanna Gadske and her daughter, Mr. and Mrs. George Fergusson, Mr. and Mrs. Theodore Spiering, George Meader, Edwin Hughes, Mme. Schoen-Rene, Mme. Mihr-Hardy, Mr. and Mrs. Francis Moore, Mr. and Mrs. Fona-roff, Mr. and Mrs. W. Cowen, Mrs. Julian Edwards, Mr. and Mrs. Brinkerhoff, and Mr. and Mrs. Max Smith.

A well arranged program was rendered by several of Mme. Stone's young singers, all of whom revealed careful training and individuality. The voices were of good quality and they were used with taste and discrimination. Doris Freemorgan, Grace Foster and Lillian Cutler especially were the objects of considerable interest. The entire program follows:

Herbstlied	Mendelssohn
Duet from "Madame Butterfly"	Puccini
The Mises Madge and Helen Dower	
Salutation to the Dawn	Stevenson
The Two Giants	Stolopin
Harry Kravitz	
Dawn	Pearl Curran
Mayfields and Butterflies	Del Riego
Doris Freemorgan	
Danza, danza, fanciulla gentile	Durante
Love is the Wind	McFadyen
Viola Silverberg	
Donde lieta from La Boheme	Puccini
Le Reve	Grieg
Ruth Nickerson	
Lass o' Mine	Schumann
Die beiden Grenadiere	Schumann
Bernard Friedman	
Papillons	Fourdrain
The Theft	Rhea Silberta
Primavera Valse	Job. Strauss
Grace Foster	
The Steppe	Gretschanioff
Baby is sleeping	Bainbridge Crist
Weiche Wotan, from "Rheingold"	Wagner
Lillian Cutler	
Dich theure Halle	Wagner
Storchenbotschaft	Hugo Wolf
Marie Edelle	
Duet from "La Gioconda"	Ponchielli
Marie Edelle and Lillian Cutler	

MISCH A
LEVITZKI
The Phenomenal Pianist

NOW IN AMERICA
Tamaki MIURA

MARION
ARMSTRONG

Returns to America
SEASON 1922-1923

Exclusive Management. DANIEL MAYER
Aeolian Hall, New York

Steinway Piano **Ampleo Records**

Japanese Prima Donna
Season 1921-22

Now Being Booked in Concert and Recital
in Costume

AMERICAN MANAGEMENT:
JULES DAIBER, Aeolian Hall, New York

Soprano

A Voice of Extraordinary Charm and
Appealing Quality

For Concert Dates Address

ANNIE FRIEDBERG

Metropolitan Opera House Bldg., New York

YEATMAN GRIFFITH

Teacher of FLORENCE MACBETH, Prima Donna Coloratura;
LENORA SPARKES, Lyric Soprano, and other prominent Artists.
Studio: 318 West 82d St., NEW YORK CITY. Tel. Schuyler 8537

U. S. KERR

BASS BARITONE
RECITALS IN ENGLISH, FRENCH,
ITALIAN AND NORWEGIAN
561 West 143rd Street, New York City. Tel. 2970 Audubon

RACHMEL

ALLABACH

COLORATURA SOPRANO
Toledo, Ohio

Walter
Henry**Hall**

Professor of Choral Music,
Columbia University
Address 39 Claremont Ave.

William S. BRADY

TEACHER OF SINGING
Studio: 187 West 88th St., New York Tel. Schuyler 10099

CHARLES SANFORD SKILTON

COMPOSER and ORGANIST

University of Kansas Lawrence, Kansas

MARIE SUNDELIUS

Soprano

With the Metropolitan Opera Co.

Exclusive Management:

HAENSEL & JONES, Aeolian Hall, New York

Edwin Franko Goldman

CONDUCTOR THE GOLDMAN CONCERT BAND

A Symphony Orchestra in Brass Columbia University Concerts

Personal address: 302 Riverside Drive, New York

For outside bookings apply Roger DeBura 1540 Broadway, New York

N. Y. COLLEGE OF MUSIC

New Building—114-116 East 88th Street
Founded for the Higher Education in all branches of Music
Conducted on the same plane of the European foremost conservatory.
Over 40 eminent instructors.
Piano Department.....August Fraenke, Dean
Vocal Department.....Carl Hein, Dean
Harmony, Counterpoint, Composition.....Rubin Goldmark, Dean
Vocal Students have exceptionally good opportunity for Grand
Opera and acting. Catalog on application.
Terms reasonable.

PIANO INSTRUCTION

also

Lessons in French Diction

JANE R. CATHCART

27 West 57th Street

New York

Phone Plaza 5859.

Mrs. E. B. McCONNELL

(Mrs. Minnie M. McConnell)

Teacher of

HARRIET McCONNELL, Contralto

MARIE McCONNELL, Soprano

1730 Broadway, at 55th Street, New York City

Telephone Circle 2131

WURLITZER

String, Brass,
Reed, Percussion
Instruments for
the Orchestra

NEW YORK

120 W. 42d St., bet. 4th & 5th Aves.
CINCINNATI CHICAGO

**OPINIONS OF THE PRESS****Meader Stands Out in Metropolitan Debut**

George Meader, who has won distinction as a recital and oratorio singer, is now an added acquisition to the roster of accepted successful artists with the Metropolitan Opera Company. He made his debut on the afternoon of November 20, in Korngold's new opera, "Der Todt Stadt," and augmented this success in a second performance, "Tristan and Isolde."

George Meader, a tenor, was heard for the first time at the opera, although he has previously commended his voice at song recitals. He disclosed abundant skill and was obviously no novice.—New York Times, November 20.

George Meader, a new American tenor, well known in concert, made a fine impression.—Morning Telegraph, November 20.

George Meader, a young American tenor, with some continental operatic experience, but who has been heard here only upon the concert stage, made his Metropolitan debut in the role of Victorin and sang and acted with an assurance and persuasiveness that promise to make him a welcome and useful member of the company.—New York World, November 21.

George Meader proved himself a valuable acquisition in the brisk tenor part of Victorin. He can both act and sing.—New York Sun, November 21.

Mr. Meader, whose fine tenor voice made so deep an impression in recitals, made his debut at the opera. He acts with ease, and is a valuable new member of the force.—New York Evening Mail, November 21.

A new member of the company made his debut in the person of George Meader, lyric tenor, to whom was assigned the role of Victorin. Mr. Meader's voice is familiar to New Yorkers and yesterday it appeared to fine advantage. He is undoubtedly a valuable acquisition to the Gatti-Casazza forces.—Morning Telegraph, November 22.

George Meader, who, in the role of stage manager for Marietta's troupe, displayed the skilled singing, fine diction and artistic intelligence for which he was often praised when his work confined itself within the limits of the concert stage.—New York Tribune, November 25.

Ovations for Godowsky on Tour

Leopold Godowsky's tour in the South and West continues to be a succession of ovations. Wherever the pianist appears he is hailed as a supreme artist and as an artist whose playing is more than enjoyable—as an artist who is a teacher as well as a player. An appearance in Columbia, Tenn., indicates the nature of the response which he is evoking on his tour. It is quoted in full from the Columbia Herald:

As an artist, Leopold Godowsky is the master of them all. He is a musical alchemist who turns everything he touches into living gold so that it becomes illumined like a beautiful concealed Grecian lamp when the button is pressed. The compositions he analyzes seem like new, yet he does nothing to them but reveal hidden beauties already in the music. He treats each piece as a student of scripture might a beautiful Bible passage, drawing out its subtle beauties and truth. His interpretations stand out in the mind's eye like a bas-relief, the phrase lines being as finely drawn as in a beautiful etching. In fact, his art is closely akin to etching in that it takes a fine sense of the art to appreciate a great etching. His ten fingers are like ten lovely voices, each revealing the hidden beauties of its part independent of the others, the whole forming a wonderful web of marvelous polyphony so transcendental at times that only the initiated can fully appreciate it. "I once called him a superman of piano playing," wrote James Huneker in his book, "Unicorn." "Nothing like him as far as I know is to be found in the history of piano playing since Chopin. A Chopin doubled by a contrapuntalist—Bach and Chopin. He is a pianist for pianists and I am glad to say that the majority gladly recognize this fact." "I doubt if there are many pianists today," says Josef Hofmann, "who have not learned something from Godowsky. I know I have and I am thankful for it. If Chopin is regarded as the spirit of piano playing, Godowsky represents the spirit of pianistic expression."

Toledo Hears James Hamilton

That James Hamilton, the excellent Chicago tenor, scored heavily as soloist with the Orpheus Club of Toledo (Ohio) on December 4 is attested in the following press tributes:

Mr. Hamilton was heard with the club last winter and his success on that occasion led to his re-engagement. An aria and recitative from "Elijah" kept the reverent spirit of the concert within the picture. His voice contains fine lyric elements and he gives evidences of splendid training. His mezzo voice singing was particularly pleasing.—Toledo Blade, December 4.

The club interspersed its selection with numbers by James Hamilton, Chicago tenor, who proved himself a favorite with the audience. Hamilton has a lovely lyric quality which was ingratiatingly apparent in his solo in the cantata, "Elijah," sung by Mr. Hamilton. The recitative and aria from Mendelssohn's "Elijah," sung by Mr. Hamilton, showed this artist in work in which he is thoroughly at home. Of his several numbers in two groups, he invested the "When Roses Bloom" with much charm, and "All in the April Evening," by Duick, as he gave it, worthy of highest praise. He responded with two encores and then the audience seemed loath to let him go.—Toledo Times, December 4.

Vladimir Graffman Scores in Minneapolis

At his first formal appearance in Minneapolis, Vladimir Graffman, new concertmaster of the Minneapolis Symphony Orchestra, scored an emphatic success with both the public and press. The appended are excerpts from the press:

Mr. Graffman elected to bring the concerto in D major by Paganini to performance and in doing so established himself as a violinist of the first rank. His wonderfully beautiful tone has already been referred to in this column, but he has much more than tone to recommend him to the approbation of any audience. He has an exceptionally developed technique, an attractive stage presence and a highly intelligent musical sensibility. His double stops are flawless and in playing harmonics he keeps his tone free from that steeliness that is so frequently a bane, rather than a pleasure. Altogether, his interpretation of the concerto was a brilliant piece of work.—Minneapolis Morning Tribune.

Vladimir Graffman, the orchestra's new concertmaster, deserved and won a brilliant success in his first formal appearance here. . . . Mr. Graffman played the concerto with a brilliancy which left no doubt as to his virtuosity; anybody who can master the extraordinary difficulties of the rondo with as much apparent ease as Mr. Graffman did is competent to play anything ever written for the violin so far as the mechanics of it are concerned. Moreover, in parts of the concerto, and in his two extra numbers, the familiar "Ave Maria" and Hubay's "Zephyr," played with his sister as accompanist, he displayed a pure, rich tone which is worth more than all the fireworks Paganini ever devised. Just how much emotional depth there is to Mr. Graffman's playing remains to be fully demonstrated; yesterday the "Ave Maria" seemed a bit sentimentalized, and the other two numbers afforded little clue to his power of giving the violin the deeply human quality that marks the greatest

playing. But in tone, in dynamic power and in dexterity the concert proved him a violinist of high rank, and the applause of the audience had back of it the sincerity of real delight.—Daily News.

Gentle Triumphs in "La Navarraise"

In consideration of the Metropolitan Opera Company's recent revival of "La Navarraise," with Geraldine Farrar in the leading role, the appended excerpts, which bear tribute to the singing and acting of Alice Gentle in the same role with the Scotti Grand Opera Company on its recent tour, are of interest:

In "La Navarraise" Alice Gentle gave a splendid exhibition of vital characterization, and surpassed herself in the vigor of her emotionalized singing. The unfortunate Anita is the only live person in a plot carried through by puppets, and Miss Gentle made her a vivid and memorable figure. The role is one so intense as to verge constantly on the hysterical, and only a genuine artist can make it plausible and keep it from toppling into pathos. Miss Gentle accomplished the feat, making veritable the gradual breaking down of Anita's reason under the strain of a passionate temperament.—San Francisco Chronicle, September 22, 1921.

Alice Gentle, as Anita, the peasant girl of Navarre, had to sing music which is exceedingly dramatic and which demands total volume which Alice Gentle has endeared herself to her Western admirers. . . . In each she tore at the heart strings of her hearers. Whatever might be their impression of the somber music drama, they must remember always the primitive emotions depicted in the voice of Alice Gentle, the half-mad soldier's sweetheart.—The Bulletin, San Francisco, September 22, 1921.

What stands out in our memories of last night's grand opera is the triumph of Alice Gentle in "La Navarraise." . . . If anything could make "La Navarraise" live, it would be Miss Gentle's art. . . . Having vowed Alice Gentle had genius, I was delighted. For not always has Miss Gentle been at her best. But last night the voice was beautiful and there were none of those signs of wear and tear that have now and again made people wonder whether the artist's method of production were not all wrong. But in Anita she was splendid. . . . The audience went as mad as only a San Francisco audience can.—San Francisco Examiner, September 22, 1921.

Gentle's triumph was tremendous, the enthusiasm she created was genuine. At the end of the opera the audience remained to cheer her. The "Bravos!" came from every part of the house. Women waved handkerchiefs and fans, men in evening dress shouted at her, and the galleries went wild over her magnificent performance. There were so many flowers sent over the footlights that all the principals were kept busy for a full two minutes handing them to her. She left a picture of voice indelibly photographed on the brain. . . . Mme. Gentle's voice, always a splendid organ, has grown fresher and more beautiful than it ever was before.—The Daily News, San Francisco, September 22, 1921.

Alice Gentle made a new record for herself last night with the Scotti Grand Opera Company at the Exposition Auditorium as the heroine of Massenet's beautiful opera, "La Navarraise." She had long ago revealed herself to San Francisco music lovers as the interpreter of less serious characters, but in this she proved herself a veritable tragic queen. . . . It is a part that requires the intense expression of the most profound emotions, in acting as well as singing, and the vociferous cheers that greeted her at the end—after the long orchestral finale that follows her collapse over the body of her lover—proved that she had captured the unanimous approval of the audience with one of the most powerful impersonations ever seen on the local stage, or anywhere else, as far as the writer knows and it was sung as well as it was acted. It was Alice Gentle's triumph.—The San Francisco Call, September 22, 1921.

Alice Gentle surpassed her previous notable achievements of the week and was nothing short of a sensation. The beauty and power of Miss Gentle's voice and the tragic eloquence of her acting electrified her audience and revealed her as she is, the artist of the first rank.—Seattle Daily Times, September 16, 1921.

Vecsey at Madison, Wisc.

Two interesting reviews of Ferenc Vecsey's playing that appeared in the Madison (Wis.) press and written by two authorities follow:

Never have I heard a more beautiful tone, nor can I recollect ever having heard the last movement of the Mendelssohn concerto and the "Ronde des Lutins" taken at such a pace and yet so faultlessly played. Vecsey clearly demonstrated that he is a musician capable of the most artistic and emotional playing, as well as a violinist.—Dr. Charles H. Mills, director of the University School of Music, in the Wisconsin State Journal.

Ferenc Vecsey stood before us Tuesday night, an artist of highest rank, then the first musician, then the violinist. In his playing of the entire program, there was the genuinely sincere desire to use his technical equipment as a means toward giving the fullest expression of the music, and not to exploit it in an effort to dazzle his listeners by empty display. This marks the dividing line between the real musician of the Kreisler type and the mere virtuoso. Mr. Vecsey's tone is pure and rich, vibrant with meaning, and, when occasion demands, is spun to the finest web showing him the complete master of shading and nuance. The middle movement of the concerto was characterized with playing of exquisite beauty, while the last movement was given vivid contrast by the dash and abandon with which Vecsey entered into it. Yet there was always that nice restraint which was notable in his tempo of this movement. . . . Mr. Vecsey's impeccable technique combined with genuine musicianship stamps him as the artist of rare finish. Many years ago it was the writer's privilege to hear him as a prodigy in Berlin at his debut recital when he astounded multitudes. Now, it might be well to say that he still astounds, but fortunately he has survived the prodigy period and adds to his natural powers the crowning essential—maturity.—Cecil Burleigh, in The Daily Cardinal.

Holmquist Among "Ablest Basses in the Country"

Wherever Gustaf Holmquist, the Chicago basso, is heard critics always speak of him in laudatory terms whether he sings in oratorio, concert or recital. Oratorio seems to be Mr. Holmquist's forte and wherever "The Messiah" is sung the name of Holmquist is not unknown. Recent appearances brought forth the following eulogies:

The assisting soloist was Gustaf Holmquist, bass, of Chicago, who has been heard here frequently in the past, and his singing last night was a good example of sound artistry. . . . He was heard first in a group of three numbers, "If God so clothe the Grass," Bischoff; "Why do the Nations," Handel; "Salutation of the Dawn," Stevenson. A second group was composed of four Swedish songs. He also sang the incidental solos in selections for the male chorus and in the fine closing piece for mixed choir, Wennerberg's "Hallelujah Chorus."

There is a solid quality in the interpretations of Mr. Holmquist. He knows what he is doing with every phrase, and he has so mastered the routine of vocalism that the most difficult arias leave an impression of consummate ease.—James Davies, Minneapolis Tribune.

Gustaf Holmquist, although very pleasing in baritone parts, was admirable in the bass arias. The clearness of his enunciation was notable and there was an unconsciousness of delivery and utmost sincerity which completely won his audience.—The Duluth Herald.

Gifted by nature with a bass of uncommon richness, warmth, and fullness, steady and patient work have brought to the singer full command over this fine natural material, and last night he proved himself a basso who may rightfully claim place among the ablest in the country. He sings with delightful ease, the tone is capable

of gradation from splendid forte to a beautifully round, soft mezzo voice, and his phrasing, diction, and interpretation call for only sincerest commendation and admiration.—W. L. Hubbard, Chicago Daily Tribune.

Dickinson College Enthusiastic Over Fischer

Adelaide Fischer, the lyric soprano, sang at the concert given by the Rich-Kindler Quartet in Harrisburg, Pa., on November 28. The following day she appeared in recital at the Dickinson College, Carlisle, Pa., where the students were so enthusiastic over her work that she was compelled to sing twenty-one times. November 30, Miss Fischer de-



ADELAIDE FISCHER,
lyric soprano.

lighted an audience at the Presser Home in Germantown, Pa., and on December 4 she sang at Port Chester, N. Y.

In commenting on the soprano's appearance in Harrisburg the critic of the Patriot of that city had the following to say:

... Miss Fischer's songs were mainly of the light and whimsical kind which are particularly pleasing when heard in connection with dazzling performances such as that of the Rich Quartet, breaking the tenseness occasioned by the brilliant technical performances of the string musicians.

Opening with "Un bel di" from "Madame Butterfly," she then captivated the audience with Lane Wilson's delightful "Phyllis Has Such Charming Graces;" and following this with perhaps her best work of the evening, sang Sibella's "La Girometta." As an encore she sang the old favorite, "Last Night."

The second part of her share in the program consisted of four little songs and Strauss' "Voice of Spring." Repeated waves of applause forced another encore, this time "Top o' the mornin'," to the great delight of the audience.

Metropolitan Critics Praise De Blanck

The following are interesting excerpts from some of the New York dailies regarding Margot de Blanck's recent recital in this city:

Margot de Blanck, a debutante pianist of last year, made her local reappearance in Aeolian Hall last evening. The young Cuban musician possesses gifts of admirable calibre, which promise much for future fulfillment. She interpreted the Bach-Busoni chaconne with sincerity and skill. Her later selections were by Beethoven, Liszt, Scriabin, de Blanck, Scott, Chopin and Liszt.—New York American.

Her playing was gratefully free from pretentiousness, and while decidedly feminine in its charm, escaped the bane of sentimentality. She was at her best in some of the smaller numbers.

There was an alluring lightness in her touch and a piquancy in her accent that made such pieces as Laidow's "Music Box" and Cyril Scott's "Danse Negre" delightful, but led to a clipping of phrases in some of the other numbers, and a tinge almost of frivolity in some passages of the Bach-Busoni chaconne. In spite of a few wrong notes, her technical development seemed well grounded, and in a Chopin "Impromptu" and the Liszt rhapsody, No. 6, she showed both good taste and skill in making the musical embroideries subordinate and beautifully decorative.—New York Tribune.

Rogers Sings with Discriminating Taste

Francis Rogers, baritone, gave a recital in New York at the Town Hall on November 13, and the next day four of the important dailies eulogized him as follows:

The baritone's voice, always under fine control, has not sounded so well in several years. His excellent taste and polished diction and style were shown to admirable advantage. His delivery of Hullah's "Three Fishers," which was given twice, was a most beautiful piece of ballad singing.—Herald.

Mr. Rogers sang with the discriminating taste that his public expects.—Times.

Other great ones who appeared on Saturday and Sunday—Bachaus, Werrenrath, Rogers, Huberman—must go with mere mention of their names for lack of space.—Post.

If the recitals given by — and — were on the level of those given by Reinald Werrenrath and Francis Rogers, or within a reasonable distance of it, then it may be said that the muses were unusually benignant to the local public. In the case of both men it may be said that their art made all that they did acceptable, for it was art of the highest type.—Tribune.

Another Success for Schofield

Edgar Schofield added another success to the many he has achieved in recital when he appeared, November 23, at Highpoint, N. C. In an extended review of the program the critic of the Enterprise wrote, in part:

Artistically, Mr. Schofield established a high mark that has never been reached here. His voice is a mellow combination of baritone and bass, and in every register is so thoroughly musical that it would be hard to conceive a song he could not sing perfectly. He left absolutely nothing to be desired. Nor does he resort to the flourishes and dramatics that are employed by some singers as applause-getters. So charmed were his auditors with every group he sang that it would be difficult to select any particular favorite. At the conclusion of the programmed numbers the audience did not break for home, but remained seated and insisted on encores with which Mr. Schofield very graciously responded.

Pietro A. Yon Triumphs

Pietro A. Yon, the organist-composer, was heard in an organ recital in Charleston, S. C., on December 9. The Charleston American speaks as follows of this concert:

A large, attentive and charmed audience of music lovers filled the Cathedral last evening to hear the famed Yon in one of his master

programs. All that has been written of Yon's marvellous playing elsewhere was substantiated, and for two hours the auditors sat enthralled in deep silence.

Rudolph Reuter Meets with Success in Texas

Rudolph Reuter, the well known pianist, has just returned to Chicago from a successful tour through the South and West. He played for the third time with success in St. Louis, and was enthusiastically received at his Texas concerts, which were given in San Antonio, Fort Worth and Denton. Concerning his appearance in San Antonio, the critic of the Express (November 24) wrote in part:

A large audience listened with unabating interest. . . . Mr. Reuter is a pianist free from mannerisms, without contortions and without pose of any kind, straightforward he plays, and plays superbly. He does even more: he produces music, and does justice to true poetry in ultra-modern works, without becoming morbid. May his tribe increase! The fifteenth rhapsody (Liszt) I do not remember having heard to better advantage. . . . Superb program. Modern art is his proper sphere.

Bridgeport Hears Grainger's Work

Percy Grainger's choral work, "The Merry Wedding," which received its initial public performance by the Bridgeport Oratorio Society, Dr. Arthur Mees conductor, on December 6, scored a great success, as will be seen by the following extract from the Bridgeport Telegram of December 7:

Like bright changeable colorings of a holiday scene in the Orient, were the sparkling, varying phrases of "The Merry Wedding," the joyous bridal dance composed by Percy Grainger, which a chorus of nine voices, supplemented by the entire chorus sang for the first time in public last evening. It received a tremendous ovation and its composer was presented with a silver vase by the members of the society in appreciation for his cooperation. . . . Special credit is due the conductor Arthur Mees, for his care and completeness of training was manifest in the excellent work of his chorus.

Praise for Mrs. George Lee Bready

Mrs. Bready, who is now giving a series of opera recitals at the Hotel Ambassador, New York, appeared recently in Wilkes-Barre, Pa., when Mrs. B. H. Carpenter, of that city, said of her:

The audience was even more charmed and enthusiastic than on previous occasions and feels that Mrs. Bready is progressing very rapidly along the high road of her art.

The Wilkes-Barre Record wrote:

An audience of nearly two-hundred persons was delighted at the first of a series of three recitals to be given by Mrs. George Lee Bready of New York City. Her remarkable rendition of "Louise," a French opera by Charpentier, revealed in her a pianist of rare merit and an elocutionist of unusual power.

Harriet Ware's "Stars" Sung

At the David Bispham memorial concert, Carnegie Hall, December 13, Harriet Ware's "Stars" was sung by Sue Harvard, the composer at the piano. The late Mr. Bispham was the first to sing "Stars" in concert, last March, when he and Miss Ware gave a joint recital for the benefit of the

City Library Music Department. He said that evening in a little speech that he considered this song "one of the truly great songs of the day." Alice Gentle is singing "Stars" on her Western tour with great success, and other leading artists of the day are using the song on their programs.

Regneas Pupil at Mozart Club

Rosalie Erck, contralto, was invited by Conductor Percy to sing solos at the December 10 rehearsal of the Mozart Society, Mrs. Noble McConnell, president. She chose Kramer's "Le Baiser" and Spross' "Lullaby," and sang them so well that she was obliged to sing again, this time Denza's "May Morning." Miss Erck's fine voice, full of color and expression, is being developed by Mr. Regneas in splendid fashion. She is already a singer of consequence, and is on the road to prominence.

Mrs. A. K. Virgil Here May 1

Mrs. A. K. Virgil, for a quarter of a century identified with the late A. K. Virgil, originator of the Virgil method of piano teaching and playing, will reopen the Virgil School of Music in New York about May 1, 1922. Mrs. Virgil has spent the last few years with her husband in St. Petersburg, Fla. Many old friends will be glad to welcome her and the method originated by her husband to New York.



The Breakers

Atlantic City

ON OCEAN FRONT FIREPROOF

Greatly Reduced Rates During
Autumn and Winter Seasons

AMERICAN AND EUROPEAN PLANS

PAUL RYMAN

An American Tenor

Management: R. E. JOHNSTON, 1451 Broadway

New York City

ARE YOU TOO STOUT OR TOO THIN?

Musicians—Especially Singers!

It Is Highly Important For You To Keep In Good Physical Condition

How Old Is A Man WHEN HE'S OLD?

John Burroughs, the famous naturalist, was over 80 years of age when he died.

Theodore Roosevelt was active until the day of his death.

Clemenceau was the oldest statesman at the peace conference—and the youngest in vitality.

These men were not old at 50.

They demonstrate the value of keeping physically fit.

Will YOU be as active twenty years from now as you were at 25—or will you be old and decrepit?

The Cloos system of one hour exercise three times a week will give you added vitality and put the various organs of your body in good working order. If you have indigestion, lack exercise, or are inclined to excess corpulency, a staff of expert instructors will



View of Gymnasium Showing Dressing Rooms

advise you as to just what exercises you should indulge in to cure yourself.

Our studios are always open for inspection. Drop in any time. You will be under no obligation.

THE CLOOS SYSTEM

OPEN AIR AND INDOOR

Physical Culture Studios

131 West 38th Street, NEW YORK

Telephone, Fitz Roy 2314

A GENERAL EDUCATION FOR MUSIC STUDENTS

Should a Music Student Who Intends to Make Music a Career Either as Artist or Teacher Have a High School or College Education?

The Musical Courier in connection with its forum for the discussion of a general education for music students, sent out a list of questions to a large number of persons prominent in the world of music. Some of the answers are printed below.

The questions were as follows:

QUESTION SHEET.

1. Are the ages mentioned—between thirteen and seventeen, and between seventeen and twenty-one—very essential to the music student who wants to acquire a virtuoso technic, or can a virtuoso technic be acquired after twenty-one, with, of course, a certain amount of youthful training?
2. Can a child give the time to school work as specified in our letter and still find time for the proper study of music?
3. Will a general education aid a musician to be a better musician?
4. Should a distinction be made between players and teachers? Should not all music students aspire primarily to be players, not teachers? In other words, should a teacher teach who cannot play? And should these distinctions and considerations make a difference in the course of education to be pursued by students?

GIULIO CRIMI

1. Everything depends upon the individual. The question of age, therefore, within a certain limit, has no essential bearing on the ultimate result. Exceptional artists, whether vocalists or instrumentalists, are born, not "made;" consequently they are few and far between and must be omitted in a general discussion of the average, such as your queries undoubtedly have reference to. There is no question but that the sooner in life a person begins the study of music the more quickly he will discover the advisability of carrying it through, or choosing some other vocation while there is still time to do so without detriment to his future. On the other hand, it is possible (and there are instances that could be cited) where persons beyond the age of twenty-one years, through having acquired a fondness for music, have taken up its serious study and achieved success. The measure of success in music, as in fact in anything is undoubtedly controlled by the seriousness with which the subject is attacked, in addition to the application of correct principles, assuming, of course, that there is a proper foundation or understanding on which to make a start.

2. There is no reason that I can see why a young boy or girl could not devote all the time necessary to the study of music, and at the same time attend school with an equal degree of success as well as devote an hour a day to recreation, a feature that is essential in order that studying will seem all the more interesting.

3. A general education is an asset under any conditions and should not be separated from the study of music. A knowledge of subjects foreign to music cannot, of course, be of direct assistance, but a general education develops the mind and for this reason in the study of music it is desirable.

4. The study of music is largely a matter of imitation. Therefore a teacher who attempts to convey ideas without being able to give actual illustrations is handicapped himself, and leaves it to the student to "imagine" what he or she is expected to do. Investigation would doubtless disclose that such teachers were themselves incorrectly taught; consequently they were failures at public performers (if in fact they ever got that far) and have assumed to teach others with the result that there is a perpetuation of incorrect principles as applied to the study of music and an ever increasing number of those who through having been incorrectly taught must themselves become "teachers." It is, therefore, absolutely essential that a teacher be able to illustrate correctly so as not to mislead the student and bring disaster where there should be success. It is not likely that a student ever undertakes the study of music with the distinct purpose of being merely a teacher. The non-achievement of the original purpose leaves no other alternative,

except, of course, a vocation of an entirely different character.

ETHEL LEGINSKA

1. Most assuredly the technic of one's instrument should be acquired before the age of twenty-one. Getting it later means terrific drudgery at the expense of nerves and musicianship.

2. Certainly not. If a child shows talent he should be allowed two or three hours daily for practice from his eighth year (at the latest) and at least half an hour for musical theory. The best part of the day should be devoted to his practicing, not the hours of the evening when he is tired out from school work.

3. The ordinary school and college education—decidedly not. The ideal way would be for him to have a tutor two hours each afternoon. During that time he should be given some thorough knowledge in subjects that will aid him to become an intelligent and progressive human being.

4. No distinction should be made between players and teachers. All music students should aspire to be players. A teacher should not teach who cannot play. This distinction should make no difference in the course of education to be pursued by students.

HENRY HADLEY

1. All of the virtuosos of whom I know, had not only virtuoso technic, but also a vast musical experience by the time they reached twenty-one. I very much doubt if it is acquired except in early childhood.

2. No! Not if he wishes to make a profession. No more than he could acquire law or medicine except by giving his entire attention to it.

3. Yes—in many instances.

4. The fact that certain people teach who never have played or sung is one of the most unfortunate conditions which confront us today; i. e., there is no such thing as standardized teaching of music. But that will come later.

Leginska-Ornstein Program Interesting

A feature of the Leginska-Ornstein recital for two pianos at Aeolian Hall on December 30, will be the playing of Mr. Ornstein's sonata, op. 89, for the first time. This sonata for two pianos is the composer's most recent work. It was composed during the summer months of 1921. The work is probably one of the most significant things he has yet written. It is in no way to be considered as programmatic, as its origin is purely of an abstract nature. Whatever literary conception each hearer may create for himself, the desire of the composer has been only to stimulate rather than to dictate what the music may suggest. Besides this modern

composition, the two noted pianists will play the Mozart fugue in C minor, the Schubert Theme and variations, op. 35, and the Mozart sonata in D major.

Hadley to Conduct Philharmonic

The Philharmonic Orchestra will devote its entire time during the coming fortnight to rehearsals, much of its work in preliminary study of the several novelties to be presented before the end of Stransky's season on Sunday afternoon, January 29. Among the works which will be performed for the first time at the Philharmonic concerts before the end of January are Gilbert's "Indian Sketches," programmed for performance on Friday afternoon, December 30, the date of the next Philharmonic concert; "In the Courts of the Pomegranates," by Whithorne; Ravel's "Rhapsody Espagnol," and Stravinsky's new version of the "Fire-Bird" suite.

Henry Hadley will conduct the Philharmonic concert at Carnegie Hall, December 30, presenting the Glazounoff symphony No. 5 and the "Indian Sketches" of Gilbert. On the afternoon of New Year's Day, Sunday, January 1, Stransky will give an all-Wagner program with the Philharmonic at Carnegie Hall.

During the Philharmonic season, the society will give two membership performances at the Waldorf-Astoria Hotel for the members of the Society, one on January 5 and a second in March. The first will be an "Evening of Light Music," under Stransky's direction. These performances have been an established feature in the life of the Philharmonic Society for several years and afford an opportunity for a partial expression of appreciation of the material support extended to the Society by the individual members.

The Philharmonic concerts at the Metropolitan Opera House, under Mengelberg and Bodanzky, will be inaugurated with the performance on Tuesday evening, January 31, the series including ten Tuesday evenings and two Sunday afternoons.

Special Series for Philadelphia Symphony

The Philadelphia Symphony Orchestra is giving a series of three special concerts for the benefit of those who are unable to attend the regular subscription series. The first of these took place December 11. The Philadelphia Forum has reserved 750 seats for its members at these three concerts. The second concert, on January 30, will have an all-Russian program, including "The Island of the Dead," by Rachmaninoff! "A Night on Bald Mountain," by Moussorgsky, and Tchaikovsky's symphony No. 4 in F. At the third of these concerts, February 13, Mr. Stokowski will play the cembalo in Handel's concerto for flutes, oboes, bassoons, strings and cembalo, with Thaddeus Rich, concertmaster, conducting that number. The same program will include Beethoven's fifth symphony and Gluck's "Iphigenia in Aulis."

A Unique Tribute to Mrs. Robinson-Duff

Povla Frijsch, who was heard in a very interesting recital in New York a few weeks ago, is one of the artist pupils of Mrs. Robinson-Duff. A short time ago this singer had a conversation with a woman from the Pacific Coast who had heard her sing there last season. She told Mme. Frijsch that recently she had attended a recital at which she enjoyed immensely some singing which was characterized by the same fine style as that displayed by Mme. Frijsch. Upon learning the name of the artist in question it developed that he also had studied with Mrs. Robinson-Duff, which accounted for the similarity in the singing of the two artists.

Vincent De Crescenzo Entertains Large Audiences

Vincent De Crescenzo, musical director, and his orchestra of excellent musicians, are entertaining large audiences nightly, giving them the very best of programs by our greatest and well known composers. The appreciation of his work is marked by the warm applause which follows all his selections. Mr. Crescenzo is also a vocal and piano instructor and has a large class; many of his pupils will make their public appearances this season.

Phillip Gordon Plays in Wichita

On Thursday evening, December 9, Phillip Gordon, pianist, and Dorothy Dickerson, soprano, were heard in an interesting concert and demonstration of music reproduction in Wichita, Kan. The Eagle, in commenting at length upon the affair, said in part: "Mr. Gordon's playing was characterized by a sureness and mastery, exhibiting a marvelous technic together with a sympathetic interpretation and brilliant rendition."

ASTOLFO PESCIA Vocal Teacher and Coach
Teacher of **OLGA CARRARA**
Studio 12, New York
2231 Broadway (Corner 80th St.)
Apply by mail only.

MAESTRO ANGELO QUERZE Leading Exponent of Bel Canto in America

Teacher of Leading Singers. Endorsed by Foremost Artists

Voice Studio: 301 West 72 Street,

New York

ELLEN BALLON

The Canadian Pianist

Management:

ROGER DE BRUYN, 1540 Broadway, New York

Telephone 5811 Bryant

Steinway Piano

Duo-Art Records

NELLIE KOUNS SARA
SOPRANOS

"At no opera performance in New York in the last ten years has the duet from 'Lakme' been presented with such perfection in ensemble singing."
—New York Evening Telegram.

Management

DANIEL MAYER

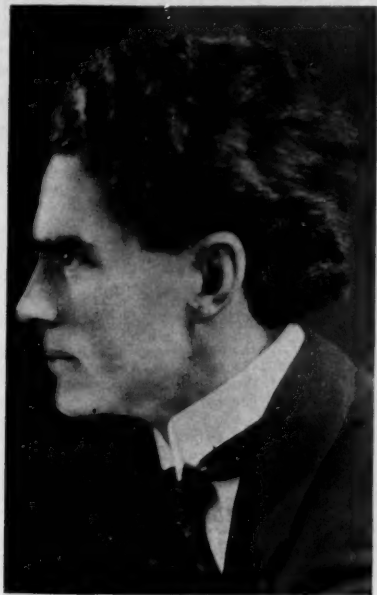
Aeolian Hall, New York

Helen L. Levy,

Personal Representative

Gordon Campbell a Busy Accompanist and Coach

Gordon Campbell, who has had wide experience as accompanist for many of the world's greatest artists, both vocal and instrumental, has played most of his programs from



GORDON CAMPBELL,
accompanist and coach.

memory. He has memorized over 500 songs, not only as to the music but also all the words in all the languages. A polyglot, Mr. Campbell has toured France, England, Scotland, Wales, Portugal, and Spain with Charles W. Clark, both as accompanist and soloist, receiving everywhere flattering notices. Besides accompanying Titta Ruffo at his Chicago recital last season, he was offered a tour with him this year. A like offer was made to him two years ago by Mary Garden, both of which he had to forego because of previously accepted engagements. His profound knowledge of song literature has made him an accomplished assistant to any singer and the possessor of a marvelously large library of songs and other musical works, including many rare and unfamiliar works of old masters, as well as interesting novelties by modern composers. He has helped many debutantes in making up their programs and has been found to be a master of program building for artists of already big reputations. His assistance seems invaluable and his success in every respect well deserved.

Mr. Campbell studied with two American teachers, as well as one and one-half years with M. Braud, in Paris, from whom he acquired wide knowledge of literature as well as of music, and his mentor stands for the highest and best in everything that is beautiful in the art. Mr. Campbell so well demonstrates. Up to two years ago he had for six years been in charge of music at the Sixteenth Church of Christ, Scientist, of Chicago, and has since received an urgent call from another Science church here, but felt obliged to refuse, that he might at least have a few hours' rest.

At present Mr. Campbell is one of the directors of the Cosmopolitan School of Music and Dramatic Art of Chicago, where he is a vocal coach and piano instructor. He is also visiting director of the School of Music of Bloomington, Ill., and has many prominent singers coaching with him. He has also won recognition due to his ability as teacher of interpretation, and has many piano pupils who reflect credit on him. The ensemble class at the Cosmopolitan School, under Mr. Campbell's directorship, has attracted considerable attention. This season's programs consisted of sonatas and trios by Handel, Mozart, Beethoven and Brahms, also the great Tchaikovsky trio in A minor and the César Franck sonata; among other works to be presented are sonatas of John Ireland, Debussy and John Alden Carpenter.

To all these various occupations, Mr. Campbell adds the one of pianist-accompanist with Pavley and Oukrainsky for the Chicago Opera productions, including "Boudoir," by Felix Borowski; "The Birthday of the Infanta," by John Alden Carpenter; a new interpretation by Messrs. Pavley and Oukrainsky; "Les Preludes," the symphonic poem of Liszt.

Mr. Campbell is a musician of whom Chicago is justly proud.

Fine Concert at Cincinnati Conservatory

Pier Adolfo Tirindelli has had definite ideas in the arrangement of the programs given by the Cincinnati Conservatory Orchestra. Each program is conceived as a unit, having a central idea around which is gathered such material as will tend to bring into relief the principal idea. One of the recent concerts was a tour de force—for the director, for the soloists, and for the orchestra itself, a body of carefully trained students, representing the violin, viola, cello, harp, woodwind and brass sections. In former years diversity of material was impossible, the students forming the string sections only, but in recent years the marked interest and training in other departments make the greater orchestra possible. Two novelties stood out in the presentation of two original compositions having their first public hearing. Mr. Tirindelli's "Elegie," played for the first time at the November concert, was repeated by request. Its second performance only served to increase the respect it won at the first hearing. Clarence Cameron White's orchestration of old negro spirituals brought out all the charm and color without in any way clouding the original melodies. He has treated his material in a simple, dignified manner, and Mr. Tirindelli deserves praise for presenting the four numbers. Much interest centered in the soloists of the evening, a trio of promise in three sepa-

rate fields—Edith Miller, a pupil of Mr. Tirindelli played the Vieuxtemps "Fantasia Appassionata" for violin, in excellent style. She possesses an unusually large, warm tone, a decided style, and ample technical equipment. Lydia Cleary, a pupil of John A. Hoffmann, was a surprise. Her coloratura voice is brilliant and vibrant, with an astonishing technical fluency and surety. Doris Devore, a pupil of Frederic Shailer Evans, played in a thoroughly artistic manner the Scharwenka concerto for piano. It was a memorable concert and the conservatory forces covered themselves with glory.

Skilton's "Suite Primeval" Heard in New York

The last three numbers of the "Suite Primeval," for orchestra, composed by Charles Sanford Skilton of the University of Kansas, were played at Carnegie Hall, New York, on Friday, November 25, by the New York Philharmonic Orchestra under Josef Stransky. Following is some of the comment of the New York papers:

Professor Skilton has been more successful than some of his predecessors in this field in his use of the materials, in writing vividly and picturesquely in a manner acceptable and intelligible to listeners at symphony concerts. These three movements are vivid, picturesque in their suggestion. In the first tremolo figure above the insistent beating of an Indian drum, suggests, as the composer wishes it to, an atmosphere of excitement. The flute solos in the Sioux Serenade have a naive charm, and the orchestral accompaniment is such as to evoke the twilight mood. There is stirring movement in the Moccasin Game, with its highly colored accompaniment, including the monotonous drum beat and the sleigh bells. The three pieces aroused interest and were played with an appreciation of what the composer was aiming at.—Times.

Professor Skilton has been especially happy in his treatment of the materials furnished him. His music is of decidedly individual style and to the mind prepared by the title it suggests the weird and somewhat monotonous songs of the red man. The orchestral treatment is ingenious and rich in characteristic color. Furthermore the themes have served the writer well as subject matter for pleasing music. There is a freshness of idea in it and it has an out of door atmosphere. It is written with spontaneity and the hearer is not oppressed with a feeling that the composer has had to labor to develop his thoughts according to his desires. There was a large audience which seemed to be greatly pleased by Professor Skilton's music and bestowed especial applause on the serenade.—Herald.

MacDowell, Loomis and a few others have successfully attempted to present Indian music in civilized garb, and to these successes Professor Skilton's Suite may now be added.—Evening Post.

The composer has sensibly refrained from any attempt to enlarge or emotionalize these themes beyond their possibilities, and has consequently written good music. What symphonic development there is sounds always logical and persuasive, the harmonization is excellent and the treatment of the instruments marked by appropriateness and a degree of restraint that is as welcome as it is rare. . . . The work is decidedly worth hearing.—World.

Professor Skilton sought to make these themes interesting, and succeeded to a commendable degree, by covering them with colorful harmonic and instrumental integument. The pieces were laudably short and their effect as characteristic bits of expression attained. They were interesting because moderation was exercised in the effort to make them so.—Tribune.

"Universal Song" Demonstrated for New York Schools

On Monday afternoon, December 12, Frederick H. Haywood, author of "Universal Song," demonstrated his Voice Culture Course of the above title before the high school music supervisors of New York City at the Washington Irving High School. A group of fifty girls was used in the first demonstration of the three lessons from Volume I, and with this large group, numbering about thirty in excess of the average class which Mr. Haywood ordinarily conducts, the work was satisfactorily presented, results being attained with ease and fluency. Immediately following this a group of fifty boys came upon the stage. The boys ranged in age from thirteen to fifteen years and displayed all of the irregularities and unsettled conditions of voice that could possibly be found. Mr. Haywood explained to his audience that any voice culture course would fall short of meeting the demands which a group of this type would make upon it. He first withdrew the unchanged soprano voices and instead of proceeding with the exercises from "Universal Song" devoted his time to having the boys imitate a given pitch. After considerable effort some unity of tone was produced. Mr. Haywood concluded his efforts by emphasizing the importance of a very thorough and exacting voice trial in the selection of boys for specific voice culture classes, and also stated that he was more than convinced that this subject with the boys should be elective and not compulsory.

About two hundred teachers from the high school music supervisors and other departments were present. Frederick M. Davidson, assistant director of music of New York City, acted as chairman for the afternoon. Mr. Haywood will conduct two demonstration classes, one of high school girls and one of boys, covering a period of ten weeks, under the auspices of New York City Public School Department of Music.

Letz Quartet for Chapel Hill

The Letz Quartet will be heard for a second time at the University of North Carolina, Chapel Hill, N. C., February 13, this return date resulting from the satisfaction given there last season. The Letz players seem to be more popular than ever with leading educational institutions, for other bookings include a series of three concerts at Columbia University, New York; appearances at Yale and Harvard universities; three concerts at Smith College, Northampton, Mass.; three at the Institute of Arts and Sciences, Brooklyn; five for the New York Educational Alliance; three at the Rand School, New York, and others at Hardin College, Mexico, Mo.; Bessie Tift College, Forsyth, Ga.; Shorter College, Rome, Ga.; Hollins College, Hollins, Va.; Virginia College, Roanoke, Va.; Sweet Briar College, Sweet Briar, Va.; Skidmore College, Saratoga Springs, N. Y.; Abbott Academy, Andover, Mass.; Connecticut College, New London, Conn.; Westover School, Middlebury, Conn.; Wells College, Aurora, N. Y., and Eastman School of Music, Rochester, N. Y.

Macmillen with Minneapolis Symphony

Francis Macmillen, who has returned to the concert stage after an absence of five years, was the soloist with the Minneapolis Symphony Orchestra on December 15 and 16, playing the Goldmark concerto. Mr. Macmillen studied this composition with the composer and his interpretation is considered authoritative.

THE STEINWAY PIANO

stands unapproached in any of the cardinal and essential features which endear it to the artist and the music-loving public the wide world over. It is a glorious masterpiece in power, sonority, singing quality and perfect harmonic effects. Its sound volume is overwhelming, its sound qualities are bewitching and entrancing beyond measure and beyond praise—they are the marvel of performer and listener alike. Withal, THE STEINWAY PIANO has no equal for endurance; it will far outlast any other piano. And, what is more, its price is but little higher than the price of other good pianos.

STEINWAY & SONS
STEINWAY HALL
107-109 East 14th St., New York

Represented by the Foremost Dealers
Everywhere

THE HIGHER TECHNIQUE OF SINGING
W. ZAY Author of the Unique Book
HENRI ZAY of Voice
 "The Practical Psychology of
 Voice," pub. G. Schirmer
 Complete vocal method Studio: 55 West 67th Street

RENATO ZANELLI
 BARITONE, METROPOLITAN OPERA COMPANY

ARTHUR J. HUBBARD VOCAL INSTRUCTOR
 Assistant: Vincent V. Hubbard
 Caroline Hooker
 SYMPHONY CHAMBERS, BOSTON

GEORGE E. SHEA Teacher of Vocal Art
 and Operatic Acting.
 545 W. 111th St. New York
 Phone Cathedral 6149

CARL BEUTEL
 American Pianist and Composer
 CONCERT AND LECTURE RECITAL
 Management: JOHN WESLEY MILLER, 1400 Broadway, New York City

EDGAR STILLMAN KELLEY
 STEINWAY HALL - NEW YORK, N. Y.

CELESTINE CORNELISON
 MEZZO-SOPRANO
 TEACHER OF SINGING
 STUDIO, 3122 EUCLID AVE. CLEVELAND, OHIO

CARL RIEMENSCHNEIDER
 PIANIST
 (with LESCHETIZKY 1903-06)
 STUDIO: 722 The Arcade, Cleveland, O.

Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge.
 With the facilities at the disposal of the Musical Courier it is qualified to dispense information on all musical subjects, making the department of value.
 The Musical Courier will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed
 Information Bureau, Musical Courier
 437 Fifth Avenue, New York, N. Y.

OSCAR SAENGER
 Studios: 6 East Eighty-first Street

Consultations and voice trials by appointment only
 Tel. Lenox 687 L. Lilly, Sec'y

Music and Musicianship
 Developed by
Scientific Musical Pedagogy
 Demonstrations for
Singers, Pianists and Teachers
EFFA ELLIS PERFIELD
 Bryant 7233. 41½ West 45th Street
 New York City

BUDAPEST HAS TWO "ROYAL" OPERA HOUSES NOW

Duo-Theater Organization Has Personnel of 500—D'Albert's "Toten Augen" a Disappointment—Bartok and Dohnanyi Concertize

Budapest, November 19, 1921.—Under a new régime and with an extended sphere of interest, the Royal Hungarian Opera House has embarked upon a new season, somewhat more auspicious than the last. The new director is Raoul Mader, who was attached to the institution as Kapellmeister at the end of the century and then occupied the post of director until 1907. In addition to the opera house under its management, the government has taken over the large Town Theater, which holds 2,500 persons, and is to cultivate both serious and light opera, a project which was reported on exclusively in the MUSICAL COURIER last spring. Emil Abrányi, former director of the Royal Opera, is at the head of the new state enterprise. It is hoped to keep down the expenses by means of co-operation between the two houses. Both houses are jointly administered by the Ministry of Fine Arts, and the programs are set up conjointly by the two directors, as the members of the one theater play in the other as well. Thus this state "duo-theater" possesses an artistic personnel of five hundred and is capable of presenting about ten operas and four musical comedies a week, a fact that gives rise to expectations of all kinds.

D'ALBERT'S "DEAD EYES" A TAME NOVELTY.

Budapest has heard no new opera for nearly two years, so the news that a première was to be given was generally acclaimed until it was learned that the choice had fallen on d'Albert's "Die toten Augen." D'Albert is well known here in his capacity as writer of operas, for his "Tiefand"

is one of the repertory numbers of the Budapest opera, and no surprises were expected by the musical public. Nor did they come, and it was generally regretted that this was the work selected as the novelty after a starvation period of two years. Anna Medek was excellent in the title rôle and the chief honors of the evening go to her account.

BELA BARTOK'S CONCERT.

On the same evening as the d'Albert opera Béla Bartók gave his first concert this season; he played a number of his own works, including the "Bagatelles" and "Burlesques," which scared the public most fearfully about ten years ago, but now were generally acclaimed by an audience which crowded the Redouten-Saal, the largest concert hall in the capital. Besides his own works, Bartók gave two novelties in the shape of Karol Szymanowski's "Three Myths," for violin and piano, with the assistance of that promising young violinist, Zoltán Székely, also Zoltán Kodály's new pieces for piano.

DOHNANYI ACTIVE.

Ernö Dohnanyi, back from his first American triumph and looking forward to the next, is again active in the interests of a better musical life in Budapest. With the Palestrina choir and the opera orchestra, he gave a most successful reading of Verdi's Requiem and received the usual ovation. Of other rarely heard work mention must be made of the performance of Liszt's Dante symphony that took place last month under the guidance of Stefan Kerner.

Z. K.

REVIEWS AND NEW MUSIC

(Carl Fischer, New York, Boston, Chicago)

"THE MYSTIC HOUR" (Song)
 By B. Sherman Fowler

"A Song for all of us," says the sub-title, it being composed on the poem by Richard Lovell, which has to do with the eventide, as pictured in brown on the attractive cover, with tall trees and water in the foreground. Twilight glories, the time when we all, like tired children, steal softly to bed, "for to Eternity" as says the poem. It is a song of youth, however, standing in life's morning, fearless faith so young and strong.

"O may we ever keep this flower
 As freshly dear and pure and free,
 Until that final Mystic Hour
 Unites us for Eternity!"—Richard Lovell.

It is a very melodious song, for medium or high voice, violin or cello obligato (with mute), beginning with an introduction which includes part of the music of the first stanza. It is indeed a "song for all of us," for any one can sing such tuneful music, especially when aided by the piano-part. The modulations are perfectly simple and natural; the accented syllables of the text fall on right notes, both as to pitch and value. A burst of separate melody ensues as interlude, ending on the dominant, and continuing as at first, and ending softly, as suggested by the text.

(The John Church Company, Cincinnati, New York and London)

"PEARLS," "THE GREEN CATHEDRAL" and "THE
 LITTLE WOMAN IN GRAY" (Songs)
 By Carl Hahn

These are three songs worth knowing, worth singing and worth hearing, which is more than can be said of some of the would-be "fancy music" of the present day. Tunes, melodies, themes—these catch the ear, cause attention, create interest, and are not complicated, far-fetched combinations of ill-sounding tones. When you recall music, what is it you remember? The harmony, the chords, the key? Never! The melody remains in the memory always. Educated musicians recall and admire and quote celebrated chord-combinations, such as those which begin the prelude to "Parsifal," or "Lohengrin," or the modulation in Chopin's E flat nocturne which goes from B flat into E flat; but everybody remembers melodies, more commonly called "tunes." These songs, then, are brimful of melody, based on poems by Gordon Johnstone, who, collaborating with Mr. Hahn, the thorough musician and conductor of the Euphony Society of New York, etc., form a musical partnership of notable ability. It is said that this writer of lyrics "has scored previous success," and these three song-poems have subtle pathos and tenderness running through them all. With such verses as a basis, the composer easily finds appropriate melody, turning out genuine melody-ballads. "Pearls" has but three chords as its prelude, starting at once with the song, with a refrain in slow tempo. "She" replies with tenderness, the song ending as it began. "To Violet," "The Green Cathedral" refers to the shadowed forest, where leaves in love join hands above, in arch of love. A slow swaying introduction, with broken chords, played softly, making eight measures of "mood music," places the hearer in the right receptive spirit. Then comes the melody, sung and played in simple fashion with running sixteenth-note figure. Chords are related key follows, slightly faster, with chord accompaniment, and return to the first melody. Quietly it all ends, the singer singing the syllable "H'm" in humming fashion, on eight sustained low notes. Very pretty, as is the green-hued cover page, with its forest trees and verdure.

"Little Woman in Gray" consists of query and reply, asking:
 "What do you see with your tender eyes,
 Little woman in gray?
 There's a lad I see, and a dream divine,
 There's a girl who smiles with a face like mine. . . .
 And a beautiful wedding day."
 But life has its dark shadows, its grief, its sorrows too deep to talk about; so it comes in this song, for
 "Tis my heart must weep for the joy it's known,
 And my soul must weep, for he's all alone,
 In a beautiful far away. . . ."

There is simplicity of harmony and melody in this, as in the others, the pathos of it all coming to the fore, bringing rush of feeling to anyone with a heart. All three songs are to be had for high and for low voice.

(The John Church Company, Cincinnati, New York and London)

"THROUGH ENCHANTING MEADOWS" (for Piano)
 By W. O. Forsyth

Wesley Octavius Forsyth, teacher and pianist, is a Canadian by birth, (Toronto), and received his musical education in Leipzig. He is the composer of three score piano pieces and songs, an orchestral suite, etc., writes tunefully always, and particularly so in this gavot-like opus. It begins as if he had the Handelian style in mind—staccato, in the bass, rhythmical, so that attention is claimed and held at once. The classic-sounding theme of eight measures is repeated in octaves, in full chords, with the regular recurring ritardando at the close of the period. It is at once followed by a sentimental melody, marked "con espressione," the same rising to romanticism, with cadenza in octaves, and repetition of the gavot-theme, this time higher on the keyboard, and a big slow-up at end. "Tender and passionate" is the movement which follows, beginning with lyric phrase in the sub-dominant; it is as if the wanderer had suddenly come across his lady love, his march through meadows interrupted by the pleasant happening. There is climax, tender music expressing anything you want to imagine at this juncture, with return to the first march-like movement. Then comes the final exposition, with full chords in both hands, and a "surprise-chord" followed by arpeggio and the finish, a tonic arpeggio and its seventh added. (Surprise number two) The "Enchant-

ing Meadow" evidently brought unexpected happenings; but we'd like to know just what W. O. F. means by it all. No one can describe how music sounds, yet attempt is made to describe the form, in which is included much very pleasing and surely effective music. "To Jessie McAlpine."

(Carl Fischer, New York, Boston, Chicago)

"L'OISEAU D'ORAGE" and "SERENADE FAN-
 TASQUE" (for Piano)
 By Georges Clerbois

Two modern, but not too modern, impressionistic piano pieces; by which is meant that the music will not please those who seek for tunes alone. The birds in this piece are indeed in trouble, for the restless, perturbed bass, with its ever-recurring, persistent bass, an open fifth sustaining melody chords, presages storm. It is also "according to plan," but you may not like the plan. Whole-tone scale runs from E to high F sharp ends the piece, with sustained open fifth based on D for the left hand, all very soft.
 "Serenade Fantastique" is as original as its name, this being the second piece of the opus, number five. It is clown-like music, with much joking, much spirit, much surprise. A real melody is encountered in the trio, played slower, with brilliant passages and return to the first movement, ending playfully. If performed rightly real humor will come to the fore. "To Grace Kaplan."

(White-Smith Music Publishing Co., Boston, New York, Chicago)

"CIRCE'S PALACE," "BY THE POOL OF PIRENE"
 and "THE PYGMIES" (for Organ)
 By R. S. Stoughton

Three pieces based on Hawthorne's "Tanglewood Tales," dedicated to the Boston organist, John Hermann Lord. "Circe's Palace" is composed on the verse relating to the enchantress, and the escape of Ulysses by virtue of a snow-white flower. Following a serious introduction, in which the pedals are important, comes a fantastic slow movement, in half-tones, and then a real melody, played by the left hand on the vox humana stop, with arpeggio-like chords in the right hand. The effect is altogether charming. A climax is built on the same melody, played loud in both hands, the pedal part mighty important.
 "By the Pool" describes the gorgeous sunset glow, the beauteous maiden, "Narcissus" like, mirrored in the water. Again we have unusual chords, ushering in various melodies, with climax, and dying away.

"The Pygmies" has an introduction on the flute; then follows English horn, with French horn next, at once going into a playful scherzo. It pictures the merry little dwarfs, sometimes grieving, again courageous, dauntless, "winning the fray." Chromatic descending chords, diminished sevenths, staccato effects, and fairy-like music runs through all the work, ending with very loud, staccato chords in minor.

(Boston Music Company, Boston, New York, London)

SONATA FOR VIOLIN AND PIANO
 By Albert Stoessel

The young conductor of the Oratorio Society of New York, just before that the head of the American Band School in France, knows how to write for violin and piano with authority, in the vernacular, as it were. This sonata is forty-three pages long, full of pregnant themes and interesting expositions of the same, along with modern harmony and entire mastery of the sonata-form. He plunges at once into his main theme, the violin leading with this, repeated by the piano fortissimo. A subsidiary section is in the difficult key of G flat, played slowly, with return to the first theme, to an accompaniment of arpeggios in the piano, the movement ending softly, on a tonic chord, with added sixth. The slow movement sings on the G string at the outset, then goes to highest position, attaining climax in a cantilena in C minor, with optional octaves for violin. Music of variety follows, both in tempo and melody, ending softly on the G string. The closing movement has energy and vigor, plunging into its main theme after fourteen measures of preliminary passages, in polonaise tempo. All manner of violinistic effects follow: the piano playing highly important part, with accelerated close, again of the 6-3-3 chord, fortissimo, with a second added for full measure. An important work, needing serious artists to interpret it. "To Andre Caplet."

Pupil of Agnes Brennan Gives Recital

Helen Kremelberg, talented piano pupil of Agnes Claire Brennan, gave a recital at Carroll Club, December 11. Her program included the Chopin "Revolutionary" etude, the Rachmaninoff G minor prelude, and the andante and finale from "Lucia"—the left hand arrangement. Other numbers and encores were by MacDowell, Schumann and Chopin. The audience was enthusiastic in its approval.

Mirovitch Touring in West

Alfred Mirovitch, pianist-composer, is now on tour on the Coast, where he has over a dozen dates to fill. For the season 1922-23 Mr. Hurok has closed negotiations with one of the foremost concert bureaus of the Middle West whereby Mr. Mirovitch has been engaged for a minimum of thirty appearances in that territory, beginning January, 1923.

Birgit Engell Not to Appear with Strauss

Birgit Engell, originally announced as soloist with Dr. Richard Strauss at his final intimate matinee recital at Town Hall on Saturday afternoon, December 31, will not arrive in this country in time to fill this engagement. Another noted soloist has been engaged to take her place.

MUSIC ON THE PACIFIC SLOPE

SEATTLE'S FIRST MUSIC WEEK
EXCEEDS ALL EXPECTATIONS

Heifetz Gives Return Recital—Miscellaneous Items

Seattle, Wash., December 1, 1921.—Seattle's first music week, which was inaugurated and promulgated under the direction of the civic art department of the Chamber of Commerce, proved more of a success in every way than had been anticipated by the most sanguine supporters of the idea. Through an excellent arrangement of program, planned by the executive committee, which was representative of every musical endeavor of the city, music was carried into every industrial line and into every home, there having been at least 12,000 private musicales given during the week, in addition to the public programs given by such institutions as the State University, the Cornish School, the Ladies' Musical Club, the Fine Arts Society, the Musical Arts Society and other organizations whose business it is to make music professionally. If the attendance of the public at all of these concerts and recitals may be taken as an evidence of lasting benefit from the effort of music week, Seattle may feel very sure regarding future appreciation of the art in the city. As a rule, hundreds were turned away from every concert given. It would be impossible to enumerate with deserving eulogy those who were responsible for the success of the undertaking, beyond mentioning the devoted service and enthusiastic interest that was given by everybody concerned. Music week will in the future be an annual affair of the city, and it is the hope of those connected with the undertaking to endeavor to carry the interest aroused during the week throughout the entire season.

HEIFETZ RETURNS.

The first of the Artist Series to be given in Seattle was that of the Heifetz concert, given under the direction of the Ladies' Musical Club, which usually marks the opening event of the musical season in Seattle. As might well be expected for a Heifetz recital, the house was entirely sold out the first day, with the result that a return engagement was played by the artist on December 1 in order to give the many hundreds who were disappointed in not being able to hear him at the first concert an opportunity to do so. Other artists to be presented by the Ladies' Musical Club during the season include Werrenrath, Galli-Curci and Percy Grainger.

NOTES.

Nellie C. Cornish, director of the Cornish School, has recently been touring the states of Montana and Idaho in response to numerous requests for informal talks on vocational art.

Paul Pierre McNeely is giving a series of studio musicales in his studio in the McKelvey on Sunday afternoons, the programs being rendered by the advanced students of this popular pianist and teacher. Those who are privileged to be present are enjoying the very artistic work of the participants. Mr. McNeely is this season dividing his time between Seattle and Tacoma, with the result that he has a very full schedule.

Kirk Towns has discontinued his class in Tacoma, owing to the large enrollment of students for his Seattle time. As is the custom with Mr. Towns, during the season he will present several of his students in individual recitals.

Archie Ruggles, tenor, who recently came to Seattle from New York, has joined the faculty of the Cornish School. He was recently heard in a song recital in that institution and also at the Sunset Club, in each case scoring success with the large audiences. Mr. Ruggles has a voice of fine quality and uses it to excellent advantage.

Marian Coryell, one of the popular composer-pianists of the city, has gone East to fill several engagements during December and January. She will return to her large class at the Cornish School after the first of the year.

Numerous reports are about regarding the Symphony of Seattle for this season, but, running most of them down, there seems to be nothing but good wishes back of each. Owing to a series of unfavorable circumstances the Symphony Society voted to suspend its activities for this season, making plans for a greater orchestra for the next. There is a constant rumor that Mr. Spargur will organize and conduct his own orchestra, a rumor which his many admirers hope may be consummated.

Birdice Blye, well known Chicago pianist, was heard in a recital at the Cornish Theater in the early part of November. She presented a program of traditional setting and played it in a traditional way. It was, perhaps, an overdose of student classics, but her splendid rendering of the well known and almost hackneyed numbers made of each a period of enjoyment. Miss Blye, who was a student with Rubinstein, is possessed of a facile technic, to which she adds an excellent musical insight.

Jacques Jou-Jerville and Sara Y. B. Peabody presented

the first of a series of Opera Intime, giving four acts of "Manon" without chorus. Both artists were in excellent voice and presented the well known Massenet work with so much atmosphere that one almost forgot the lacking accessories. Mr. Jou-Jerville, who has sung the role of Des Grieux in most of the principal opera houses of Europe, appears at his best in this role. John Hopper played the accompaniments with excellent support.

Charles Hackett was heard in recital at the State University, under the auspices of the Women's League of the University, early in November, and was enthusiastically received by the large audience. J. H.

OREGON MUSIC TEACHERS'
CONVENTION AT PORTLAND

Seventh Annual Gathering Proves a Success—Mabel Garrison Soloist at Apollo Club—Sunday Afternoon
Concerts Draw Large Crowds

Portland, Ore., December 2, 1921.—With Frederick W. Goodrich in the chair, the Oregon Music Teachers' Association held its seventh annual convention on November 25 and 26 in the parlors of the Portland Hotel. Following the reading of reports, the first morning was devoted to a discussion on "Sight Reading in Grade Schools." Interesting talks were made by George W. Ingram, Helen Kerber, William H. Boyer (supervisor of music, Portland public schools), Anna Landsbury Beck and Helen Hand. At noon a luncheon was held under the auspices of the Musicians' Club, Joseph A. Finley president. Soloists at the luncheon were Mary Wylie, contralto, accompanied by Margaret Notz; Harry G. Knight, flutist, accompanied by Mordaunt A. Goodnough, and Jane Burns Albert, soprano, accompanied by Margaret Notz. Afternoon speakers were John J. Landsbury, dean of the school of music of the University of Oregon; Lena Bell Tartar and Helen Hand, all of whom spoke on music in the high schools of Oregon. In the evening an enjoyable concert was given by George Hotchkiss Street, baritone; Mitylene Fraker Stites, contralto; Franck Eichenlaub, violinist; Beatrice Hidden Eichenlaub, pianist; Blanche Nelson, soprano; Ella Connell Jesse, pianist, and Paul Petri, tenor. The accompanists were Mrs. (Continued on page 52)

PACIFIC NORTHWEST DIRECTORY

ARMSTRONG, FRANCIS J.
Violinist; Director Violin Department, Cornish School of Music, Seattle

CADY, CALVIN B.
Pianoforte Technique and Interpretation
Science and Art of Teaching
Private and Normal Courses
Chicago, June-July
Cornish School, Seattle, August-May
Permanent Address: 714 Davis Street
Portland, Oregon

CORNISH SCHOOL OF MUSIC, INC.
Dramatic Arts and Dancing
Nellie C. Cornish, Director
Roy Street, at Harvard, Seattle, Wash.

CORYELL, MARIAN
Composer-Pianist, Recitals
Cornish School, Seattle

ELWYN CONCERT BUREAU—
Western Management
Concert Artists and High Class Musical Attractions
654 Everett St., Portland, Ore.

GOODNOUGH, MORDAUNT A.
Solo Pianist and Teacher
602 Eilers Bldg., Portland, Ore.

KANTNER, CLIFFORD W.
Voice
Representing Edmund J. Myer
306 Spring St., Seattle

KRINKE, HARRY
Suite 506, The McKelvey, Seattle, Wash.
Advanced Instruction of Piano

MCNEELY, PAUL PIERRE
Concert Pianist, Instruction
206 The McKelvey, Seattle, Wash.

MOWREY, DENT
Pianist-Composer
501-2-3 Eilers Bldg., Portland, Ore.

RISEGARI, SILVIO
Piano; Concerts
Fine Arts Building, Seattle

SENSENG, GRACE
Musical Courier Correspondent
1519 Jefferson St., Boise, Idaho

SPARGUR, JOHN
Director Seattle Symphony Orchestra
People's Bank Bldg., Seattle

TOWNS, KIRK
Baritone
205 The McKelvey, Canadian Club
Seattle New York

WELLS, BOYD
Special Representative of
Musical Courier
Cornish School, Seattle

PACIFIC COAST DIRECTORY

BECKER, MR. and MRS. THILO
Piano, Violin
431 So. Alvarado St., Los Angeles

BEHYMER, L. E.
Manager of Distinguished Artists
705 Auditorium Bldg., Los Angeles

BRESCIA, DOMENICO
Voice Specialist—Composition
603-4 Kohler & Chase Bldg., San Francisco

BRONSON, CARL
Voice, Phone 10082
204-5 Music Art Building, Los Angeles

CADMAN, CHARLES WAKEFIELD
Composer-Pianist
1111 South Western Ave., Los Angeles

CHERNIAVSKY, GREGOR
Master Violinist
Studios 402-403 Mason Opera House
Broadway, Los Angeles, Cal.

COLBERT, JESSICA
Concert and Theatrical Management
619 Hearst Bldg., San Francisco

COLLEGE OF MUSIC
University of Southern California
3201 So. Figueroa St., Los Angeles
Phone South 3423

DUNSHEE, CAROLYN K.
Musical Courier Correspondent
328 E. Micheltorena St., Santa Barbara, Cal.

HAMMOND, MRS. H. W.
Musical Courier Correspondent
1480 West 7th St., Riverside, Cal.

HEALY, FRANK W.
Operatic and Concert Manager
906 Kohler & Chase Bldg., San Francisco

HECHT, ELIAS
Flutist Chamber Music Society of San Francisco. Management Jessica Colbert

HELLER, HERMAN, Conductor
California Symphony Orchestra
San Francisco, Cal.

HUTCHINSON, RUTH, Soprano
Winner of National Contest, 1919.
National Federation of Music Clubs
Concerts and Oratorio. Address
510 Westmoreland Ave., Los Angeles

LOTT, MR. and MRS. CLIFFORD
Voice and Piano
912 W. 20th St., Los Angeles

OATMAN, JOHN R.
Musical Courier Correspondent
1506 Yeon Bldg., Portland, Ore.

O'NEIL, PATRICK
Tenor, California School of Arts
601-602 Majestic Bldg., Los Angeles

OPPENHEIMER, SELBY C.
Musical, Operatic, Lecture and
Concert Manager
Foxcroft Building, 68 Post St.,
Near Kearney, San Francisco

PERSINGER, LOUIS
Management: Jessica Colbert
Hearst Bldg., San Francisco

PEYCKE, FRIEDA
Composer and Interpreter of Musical
Readings. The Huntley, 1207 West 3rd
St., Los Angeles

SIMONSEN, AXEL
Cello
Music Art Building, Los Angeles

SMALLMAN, JOHN
Baritone
330 Music Art Building, Los Angeles
Address E. M. Barger, Secretary

SPROTTE, MME. ANNA RUZENA
School of Vocal Art
Sixth Floor of Tajo Bldg., Los Angeles

SUTHERLAND, LORNA
Musical Courier Correspondent
5159 Hawley Blvd., San Diego, Cal.

TAYLOR, ELIZABETH A.
Correspondent Musical Courier
4665 Dolores Ave., Oakland, Cal.

WINSTON, MISS JENNIE
Musical Courier Correspondent
2813 Menlo Ave., Los Angeles

EMILY HARFORD Accompanist and Coach
Assistant to the late
DAVID BISPHAM
Private Studio: 63 West 56th St., New York Phone Circle 9026

ROXAS MARTINELLI
Vocal Coach Studio: 2231 Broadway, New York
Phone Schuyler 6598

HENRY F. SEIBERT
CONCERT ORGANIST
Trinity Church, Reading, Pa.

Allen McQUHAE
Tenor
Management MUSIC LEAGUE OF AMERICA
8 East 34th Street, New York

GEORGIELLA LAY
PIANIST
Interpretative Programs
Management: HARRY H. HALL, 101 Park Ave., Room 1111 New York City

John BLAND TENOR
ARTHUR R. HARTINGTON, Assistant
Master of Calvary Choir VOICE PRODUCTION
28 East 23rd Street, New York. Telephone 328 Gramercy

MRS. EDWARD MacDOWELL
Programs of MacDowell Music
Proceeds of these recitals revert unreservedly to the MacDowell Memorial Association.
Address: PETERBORO, NEW HAMPSHIRE.
STEINWAY PIANO

GARIBALDI ARRIGHI
The Natural Italian Way of Singing
Teacher of Elizabeth Celli; Rogers; Russi; Marco; Dillon; etc.
Specialist in the rapid development, placing and perfecting of the voice. Professional inducements. Church, Oratorio, Concert, Stage and Opera.
Telephone: Columbus 0554.
Studio: 2104 Broadway at 73rd St., New York City

ANNIE LOUISE DAVID
"America's Foremost Woman Harpist"
Direction Lee Keadick Bureau, 437 Fifth Ave., N. Y.
On Pacific Coast until December, 1921. Available for concerts and recitals. Management, Selby Oppenheimer, 68 Post St., near Kearney, San Francisco.

SOUSA AND HIS BAND
JOHN PHILIP SOUSA, Conductor
New Booking Season 1921
HARRY ASKIN, Mgr.
1461 Broadway New York

ROSENTHAL
IN AMERICA 1922

FREEMANTEL
Tenor
437 Fifth Avenue (4th floor) New York

LEON RAINS
VOCAL INSTRUCTION
Studio: 292 West 92nd Street New York
Telephone Riverside 9488

The Seymour School
of
Musical Re-Education
SIXTH YEAR
HARRIET A. SEYMOUR
MARSHALL BARTHOLOMEW } Directors
57 WEST 48th STREET NEW YORK CITY
TELEPHONE, BRYANT 1925

GOTHAM GOSSIP

N. A. O. DINNER.

The National Association of Organists' dinner, December 13, at the Great Northern Hotel, saw gathered over a hundred organists, members and guests of the association, of which Henry S. Fry is president and Reginald L. McAll chairman of the executive committee. There were many members of the American Guild of Organists, of the Catholic Guild of Organists and of the Theater Organists present, all conducting to make a brotherly feast. During the course of the dinner Chairman Farnam introduced the speakers, beginning with genial President Fry, continuing with Mr. McKevitt of the Catholic Guild, following with William Hammond of the Theater Organists, Messrs. Courboin and Marzo giving a little speech in French. Witty Mark Andrews was followed by Frank Seymour Hastings, who is famous among musicians as a captain of finance and noted in the financial and musical world as an excellent composer; he told of some amusing experiences in Italy and England, and was followed by Dr. Alexander Russell, of Wanamaker's. Droll F. S. Adams, the Rialto Theater organist, gave some funny experiences in his characteristic manner, and that keen business man and excellent musician, Reginald McAll, said many sensible things. Mons. Dupre, guest of the evening, made a bright little speech in English, and among prominent organists present were Messrs. Baldwin, Marks, Demorest, Dressler, Woodman, Gale, James, Richard Henry Warren, and many women members and guests. Following the dinner the company adjourned to St. Thomas' Church, where Mr. Dupre played the organ.

PHIPPS-BERGOLIO STUDIO MUSICALE.

A delightful informal musicale was given December 11 by Mabel Phipps-Bergolio in her Carnegie Hall studio. The program consisted of the Saint-Saëns sonata for cello, op. 32, and the Dvorák piano quartet, op. 87. The assisting artists were Ottokar Cadek, violinist; Ludwig Schwab, viola, and Bedrich Vaska, cellist.

The ensemble was excellent; the stringed instruments were marked by good tone, variety of color and expression. Mrs. Bergolio played with crisp, delightful touch and musicianly phrasing. Her tone was full and resonant, or delicate and rippling, as the moment required. The artists were heartily applauded.

Among those present were Dr. and Mrs. James Porter Fiske, Mrs. John M. Gardner, Marie Van Gelder, Elena Gerhardt, Mrs. Henry Goldman, Katharine Roof, Mrs. Walters, Oscar Saenger and William M. Sullivan.

DE VILLA BALL PUPILS PLAY.

Four young pupils of Frances de Villa Ball united in a piano recital at their teacher's studio, December 13. Helen Robinson played especially well a Bach fugue and two "Sleepy Hollow" pieces by Lane. Betsy Mary Robinson has good singing tone, and played Schumann pieces and Debussy's "Golliwogs' Cake Walk" in a manner deserving special praise. Helen Lasner's performance of a prelude and fugue by Bach was her best number, and Bertha Lasner played best some Chopin studies. These children are from eleven to sixteen years of age and have unusual talent. An audience of interested and admiring friends heard the recital, applauding and encouraging the children, as they well deserved.

BECKER'S BACH LECTURE-RECITAL.

The commodious Becker studios, Carnegie Hall, were well filled, December 13, to hear a program of Bach works performed by Gertrude Casriel, Edna Elizabeth Hudson and Mr. Becker. This thoughtful and always interesting specialist in piano playing preceded the numbers with remarks applying to the work in hand. The feature of the affair was the performance by Miss Hudson of fifteen of the two-part Inventions, with accompanying harmonies at a second piano, played by Mr. Becker. It was the first time before an audience, and the general educational value of this two-piano arrangement of the Inventions is of undoubted musical value. A large audience heard the music.

ZIEGLER INSTITUTE MUSICALES.

A musical evening, under the direction of Anna E. Ziegler, took place at the Bowery Mission, November 29, when the following artists from her studio took part: Georgia Van Dyck, Amelia Neelen, Rosalind Ross, sopranos; Arthur Robinson, tenor; James Snedden Weir, baritone; Frederick W. Saunders, bass, with Margaret Thorne at the piano.

On the program were many standard works, no less than nine of the songs being by composers of, or living in America, namely, Knapp, Schindler, Clara Novello-Davies, Russell, Chadwick, Rogers, MacDowell and Thayer.

December 6, the fifth musicale of the season was given at the Ziegler Institute by Arthur Herschmann, baritone. He sang four groups of songs in as many languages, namely, Italian, French, German and English, with Julia Fox at the piano.

A recital of the works of Louis Edgar Johns took place December 20, when May Schiller (soprano), James Snedden Weir (baritone) and the composer shared the program.

CLAIRE SPENCER SINGS FOR PATRIOTIC WOMEN.

December 7, Claire Spencer, Irish contralto, sang two groups of Irish songs for the National Society of Patriotic Women of America, at the Waldorf-Astoria Hotel. That particular day, on which Irish freedom was announced, made these songs especially appropriate. Her numbers were old Irish, songs by Lang, O'Hara, Whiting and Brewer. Her grand opera quartet is kept busy this season giving performances of opera in costume in various schools.

TSCHUDI ORGAN RECITAL.

F. Henry Tschudi, F. A. G. O., assisted by Bernard Bergen, tenor, gave an organ recital at the New York Institute for the Blind, December 14. The program of twelve numbers had on it some prominent works such as Beethoven's overture to "Egmont," Bartlett's organ suite (op. 205), Christmas carols by Foote, and a festival toccata by Fletcher. Arthur C. Leonard was piano accompanist.

FARNAM PROGRAM DECEMBER 26.

Lynwood Farnam's December 26 program at the Church of the Holy Communion, Sixth avenue and Twentieth

street, at 8:15 o'clock, has on it music particularly appropriate to the holiday season.

CATHERINE SNOWDEN, PIANIST, PLAYS WELL.

Youthful Catherine Snowden, of Bay City, Mich., is in the metropolis, and recently played, for a private audience, Leschetizky's barcarolle in A minor and other works with musical warmth and beauty of touch. She has evidently received good instruction and her future will be watched with interest.

BALDWIN'S 804TH ORGAN RECITAL.

Samuel A. Baldwin's 804th public organ recital at City College, December 14, brought many important works by both classic, modern and living composers. MacDowell was represented by "To a Wild Rose," "A Deserted Farm" and "To a Water Lily." On later programs Professor Baldwin played works by Arthur Foote and Rachmaninoff.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

THE VILLAGE BAND.

"We are an isolated little village on the Atlantic seacoast. Some of the young men have learned to play on musical instruments and have become sufficiently interested to desire to form a village band. As in all small communities opinions are divided, each party being positive it is right. Much ridicule has been cast upon the half a dozen young men, also upon the instruments they play, neighbors not being enthusiastic as to the merits of the French horn, etc. What I want to ask you is, do you think a band is any benefit to a community? There is a sufficient number of us, I think, to carry the thing through if we decide to do it, but we would be glad to have your opinion."

The Information Bureau is greatly in favor of anything that adds to the education of a community, particularly if the subject is so broad a one as music. You will find that those who have been the loudest in opposition to the plan of a band will, after a short time, be among the most faithful supporters. One advantage of a band composed of fellow inhabitants of a village is, that the whole community takes an interest; everybody in town is related to everybody else, and it soon becomes a family affair, once the initial opposition is overcome. The Information Bureau saw the beginning, growth and success of just such a band as you propose. There was great opposition at first, everyone laughed at the sight and sound of any sort of instrument, a player being hooted if appearing on the street with whatever one he played. After a while a very crude program was played and for the first time people began to realize they really had a band in their midst. Today the band is an accomplished fact of which everyone is proud. The open air concerts given weekly during the summer, constitute an attraction; the band is well supported financially, and everyone is proud of it.

Start your band, and you will probably be surprised how soon opposition will cease. You will have the gratification of having added a new interest to the lives of an isolated community.

MUSIC CRITICS.

"The other day I read an article by a music critic that interested me very much. He seemed to think the public had a poor opinion of the capabilities of the critic, considering him ignorant of his own special subject. Do you think this is so?"

The public certainly has a peculiar opinion of any specialist, no matter what subject is involved. It may be taken as a general rule that there are few reviews of the music critic—those being the ones we are interested in—who do not believe that a personal element enters into everything they write; that if they "like" an artist he gets a good notice, or, if for any reason they have a grudge against the musician, they use the "power of the pen" to give him as much abuse as possible. Of course there is great diversity of opinion as can be seen in "What the Jury Thinks," but there is usually evidence that the subject has not been treated frivolously. One function of the music critic that was deeply impressed on the writer in one of the large English cities was, that the public seemed to wait to have its opinion made up for it. On one occasion when a rather important concert had taken place, the writer asked a friend about the qualifications of the soloist, the program, etc. When asked the point blank question, "How did you like his playing?" this was the astounding answer received: "I do not know, I have not read the papers this morning!" As "variety is the spice of life," much of the spice would be left out of criticisms if they were all alike.

WHY DO THEY STUDY?

"There are so many young men and women studying music that it makes one wonder what use it all is, for it would be impossible for them all to earn a living, no matter how talented. Yet year after year schools of music flourish, while the number of private teachers is constantly increasing. Sacrifices are made that the girl or boy may take lessons, many returning home disappointed to take up an entirely different career."

The first thing to be considered in this question of music study is the educational one. Any course of study that develops the mind is of importance not only to the individual, but also to the whole community. Those with an ambition to take up an advanced study after High School, show minds awakened to further development, and even if that development goes only a little way, the result is a beneficial one. When this result is multiplied by thousands, a perceptible broadening takes place. Of the higher arts music has a power of its own that brings a whole nation under its thrall. Even a smattering of knowledge is better than no knowledge at all. But now the time given to music study has affected the whole country. There is hardly a town or village however small that is not, in one way or another, interested in this vast subject of music. From being rather half hearted as to what was being done in the large cities, the small towns now want their share of good music, and if it cannot always come to them they will travel to seek it, should it come near them.

TRANSLATION OF BERLIOZ-STRAUSS WORK.

"Will you be good enough to tell me if there is an English translation of the Berlioz-Strauss work on instrumentation and if there is, who is the publisher?"

As far as the Bureau knows, no English translation of the Berlioz-Strauss "Instrumentations-Lehre" has ever been made.

THE FRENCH BAND OF SIX.

"Can you help me secure the names of the members of the French 'Band of Six'? I have found two mentioned by name—Honegger, the Swiss composer, and Tailleferre, the only woman in the group—but I am unable to learn the names of the other four."

The original "Band of Six" was formed by George Auric (twenty-two), Francis Poulenc (twenty-two), Darius Milhaud (twenty-nine), Louis Durey (thirty-three), Arthur Honegger (twenty-nine), and Germaine Tailleferre (twenty-two). Louis Durey has since dropped out of the organization.

LEARN STANDARD OPERAS.

"Assuming that an operatic aspirant, baritone, knows languages, has a good voice, and is a fairly good musician, what operas should he know thoroughly before seeking an audition or engagement?"

It would be wise for this operatic aspirant to watch the repertory of the various opera companies with a view to deciding upon those works which are universally well known and invariably form a part of each season's repertory.



PHOEBE CROSBY.

the soprano, who will give her New York recital on the afternoon of March 7. Other engagements for this artist for the early part of 1922 include appearances as follows: Rubinstein Club, New York, January 21; Harrisburg, Pa., January 10; recitals in Chicago and Gainesville, Ga., in February; Boston recital in March, and an appearance at the Newark Festival in May. A tour of the South now is being arranged for Miss Crosby.



ELLEN RUMSEY.

the contralto, who will be heard in recital at the Town Hall, New York, on the afternoon of January 9. Miss Rumsey met with success when she appeared in recital at Greenville, Pa., and at Cooper Union with the New York Trio. (Photo by Aldene.)



SARA BURDICK

who has worked with Joseph Regneas for the past four years, receiving all of her stage experience in the various performances of operas given by the opera companies arranged and presented by Mr. Regneas. She was especially engaged to sing *The Mother and The Witch* in "Haensel and Gretel" with the San Carlo Opera Company in Philadelphia, December 7. (Mishkin photo.)



AMY ELLERMAN.

with Amy Ellerman, 2d, her namesake and niece. The smaller snapshot shows the well known singer with Calvin Coxe in the cottonfields of Arkansas. Miss Ellerman appears to be taking the shine off Mr. Coxe's nose with a cottonpod.



LUCIEN MURATORE

out for a stroll on the Boulevard Michigan, Chicago. (Photo by Morningstar.)



SNAPPED IN THE SOUTH

Left to right: Vas, pianist; Berta Reviere, soprano, and Telmanyi, violinist, who have been winning much success on tour and who no doubt will return to the South next season as a result of the excellent impression they created upon their audiences.



CHARLOTTE PEEGE.

the contralto, who, in addition to concerts in London and Hamilton, Canada, has sung in Pennsylvania, Indiana, Ohio and Michigan during the first five weeks of her solidly booked tour. Her December itinerary includes Cincinnati, Louisville, Indianapolis, Evansville, St. Louis, Quincy, Moline, Davenport, Peoria, Bloomington, Joliet and Springfield, Ill. After a brief rest of one week during the Christmas holidays, Miss Peege begins the second lap of her journey with concerts in several Wisconsin cities.



EDWARD JOHNSON

(center) in front of Sir John Eaton's private car, "Eatonia," which was placed at the singer's disposal for his Canadian tour. Others in the group are Ellmer Zoller, Sir John Eaton, Colonel Dobie and Colonel Bishop.



REINALD WERRENATH,

baritone, photographed singing with the Salvation Army.

SONATO PARADISO
(Formerly of Milano, Italy) CELEBRATED VOICE SPECIALIST and GRAND OPERA COACH
Studios: 887-888 Carnegie Hall, N. Y. Tel. 1359 Circle

Theodore SCHROEDER
The Art of Singing
Pierce Building, Copley Square Boston, Mass.

Bertha BEEMAN
DRAMATIC CONTRALTO
Management: L. A. KEENE 129 W. 74th St. New York City

J. FRED WOLLE
ORGANIST
Management: THE WOLFSOHN MUSICAL BUREAU,
8 East 34th Street, New York

Isaac Van Grove
CHICAGO OPERA ASSOCIATION
Auditorium Theatre : : Chicago, Ill.



Miami Conservatory
MIAMI, FLA.
BERTHA M. FOSTER, Director
Music in all its branches, Art, Dramatic Art, Aesthetic Dancing and Languages.
Write for prospectus

JULES FALK
For Available Dates Tour Direction
C. H. FALK
96 Fifth Ave., Room 20, New York
or Wolfsohn Bureau, New York

William BECK
LEADING BARITONE
Chicago Opera Association

ALBERT RIEMENSCHNEIDER
Organist and Director of Music, Euclid Ave. Baptist Church, Cleveland, Ohio.
Director, Baldwin Wallace Conservatory of Music, Berea, Ohio.
CONCERT ORGANIST—PIANO AND ORGAN STUDIO
For Recitals or Instruction Address, Berea, Ohio
Piano Studio, 707 The Arcade, Cleveland, Ohio.

MACBETH
Chicago Grand Opera
Management: National Concerts, Inc., 1451 Broadway, New York.

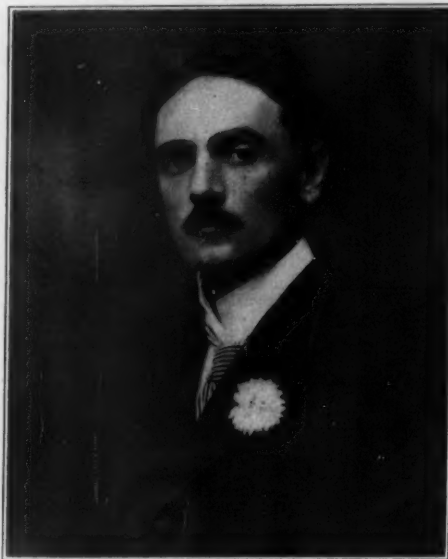
JOHN McCORMACK
EDWIN SCHNEIDER, Accompanist
Manager: CHARLES L. WAGNER
D. F. McSweeney, Associate Manager,
511 Fifth Ave. (Postal Life Bldg.), New York.
Steinway Piano Used.

CLEMENTINE DE VERE **ROMUALDO SAPIO**
Prima Donna Soprano Vocal Teacher
From Covent Garden, London, Metropolitan Opera, New York, etc. Available for Opera, Concert and Oratorio.
Also: VOCAL TUITION
Address: 109 Riverside Drive, N. Y. City Phone Schuyler 8399

GEORGE S. MADDEN
BARITONE
Concert, Oratorio and Recitals
"He displayed to advantage his excellent diction and artistic sensibility."—New York American.
G. STEPHENS, Representative
267 Macon St., Brooklyn, N. Y.
Phone 7992-W Decatur

Cherubino Raffaelli's Career

Dr. Cherubino Raffaelli, well known New York vocal and piano teacher, was born in Lucca, Italy, and came to the United States about seventeen years ago at the earnest solicitations of his brother Joseph, cellist of the Chicago Opera orchestra, locating in New York City, where from the very beginning he found recognition, not only among his countrymen, but also among Americans as well. Young Raffaelli showed extraordinary love for music at an early age, and commenced his musical studies at the Institute Pacini in his home town, where he remained until the age of ten, after which he entered the Royal Conservatory at Florence, Italy, studying counterpoint under Carlo Angeloni (the teacher of Puccini), who pronounced young



CHERUBINO RAFFAELLI,
teacher of singing and piano.

Raffaelli a very talented pupil. His composition teacher at this institution was the renowned Prof. Reginaldo Grazzini. Following his graduation he devoted ten years to opera conducting in his native Italy, where he was likewise honored by a government appointment as supervisor of music. On arriving in New York, Mr. Raffaelli devoted his time mainly to teaching voice placement as well as coaching singers for concert and operatic work, in which field he won much success. For five years he was organist at St. Andrew's Church in New York City, from which position he resigned owing to the pressing demands made by his ever growing class of students. He conducted oratorios at St. Andrew's Church, the Chapel of the Intercession and at the Cathedral of St. John the Divine.

At a concert for the benefit of Italian war sufferers, given at the Century Opera House, New York, on August 26, 1915, Signor Raffaelli was selected as one of the conductors. He has written many songs and sacred music, as well as ensemble works, both vocal and instrumental.

Michel Hoffman Pleases Large Audience

Michel Hoffman, a violinist of marked ability and artistic temperament, played to a crowded house on Monday evening, December 5. His understanding of the use of the bow, his clean resonant tone, and his interpretation of a difficult program, all proved conclusively that he is ambitious and has given serious study to the art of violin playing.

Mr. Hoffman was compelled to respond to many encores, and his reception should encourage him to feel that he will be a favorite with New York audiences before long. His program was more original than most of those used for violin recitals this year, and the group of works by Russian composers seemed to please especially. They were musical, harmonious, and unique. Mr. Hoffman's personality, combined with his fine technique and knowledge of the violin ought to carry him far on the road to success.

Harold Land Receives Sketch of Himself

Several days after Harold Land, baritone, had sung in Port Chester (November 20), he received a pencil drawing of himself with a note expressing appreciation of his fine singing. It was a good likeness, drawn by a twelve-year old girl who sat in the front row of the audience.

Mr. Land, with Salzedo, the harpist, appears for the Haarlem Philharmonic Society at the Waldorf-Astoria Hotel, December 15. Other engagements include an appearance at Elizabeth, N. J., December 16; at St. Thomas' Church, New York, December 18, when he, together with Walter Johnson, boy soprano, and Reed Miller, tenor, are the assisting soloists for Handel's "Messiah." He will sing "The Messiah" in Springfield on Christmas day.

What Boston Thought of Cisneros

Reviewing the performance of "Lohengrin" in Boston by the San Carlo Opera Company, the Boston Transcript wrote: "For Wagner's opera there was assembled a cast of competence, in some cases of excellence. For the part of Ortrud came Eleonora de Cisneros, contralto of wide experience in the opera houses of Europe and America, who sang and played her part with due authority and whose voice has the dark color appropriate to Ortrud's music." Cisneros was especially engaged to sing this role again in Philadelphia, December 10.

A Benefit at the Harris Theater

The Guardian Mothers' Association, connected with the Pleasantville Orphanage, gave a benefit performance at the Harris Theater, Sunday night, December 4, at which an array of theatrical talent, including Julius Tannen, Al Herman, Ted Lewis and his band, and so forth, appeared.

Irving Berlin, composer of popular songs, was also on the program, and, by way of a little variety, they prevailed upon Daniel Wolf, composer-pianist, to present a group of numbers. Mr. Wolf gave his own "Whistling Boy" and "Indian Dance," and the Saint-Sièns' melody, "En Form De Valse."

Minnie Carey Stine's Success

A program, under the direction of Francis J. Lapitano, was given at the Masonic Temple, Camden, N. J., November 14, when Minnie Carey Stine, mezzo contralto, was the featured soloist, appearing with orchestra and singing "Mon Coeur s'ouvre a ta voix," from "Samson et Delilah," and the "Habanera" from "Carmen." That Miss Stine won a success is noted from the fact that there were more than six extras, including "The Bagpipe Man," McKinney; "Her Dream," Waller, and "The Lilac Tree," Gartlan.

Silberta's Concert Dates

On December 11, Rhea Silberta appeared as pianist and accompanist at a concert given in Union Hill, N. J., and besides making her appearance in this double role also arranged the concert. She will act in the same capacity at concerts at Lakewood, N. J., on January 1; New York City, at the Century Theatre Club, on January 27, and at Newark, N. J., on Sunday evening, January 29. On the afternoon of the same day, Miss Silberta will be the accompanist at a concert at the New York Hippodrome.

Betsy Lane Shepherd Charms Pittston

At the start of her present western concert tour, Betsy Lane Shepherd appeared in recital at Pittston, Pa., and, according to the local papers, "charmed" her delighted auditors. After praising her general performance highly, the Pittston Daily felt constrained to comment upon her admirable diction. "One of the most distinctive characteristics of Mrs. Shepherd's singing is her beautiful enunciation," declared this paper.

Huberman's Ten New York Appearances

Bronislaw Huberman's engagement with the Friends of Music in New York on January 1, makes a total of ten New York appearances for the violinist. Two recitals with Paul Frenkel at the piano, three appearances with the Philharmonic Orchestra, two appearances with Richard Strauss, one at the Metropolitan Opera House, and one at the Beethoven Association's concerts complete the list.

Hofmann Recital, January 14

Josef Hofmann will give his first recital since his return from Europe, on Saturday afternoon, January 14, at Carnegie Hall, opening his program with the chromatic fantasy of Bach. He will also play an intermezzo and rhapsody (G minor) of Brahms, and end with Schumann's fantasy in C major.

Easton Sings Isolde's Music

"At the regular Metropolitan Sunday concert Florence Easton showed how the Tristan 'Love-Death' should be sung," wrote Frank H. Warren, the music editor of the New York Evening World, in his "In the Realm of Music" column on December 5. A splendid tribute!

M. E. SODER-HUECK
THE EMINENT VOICE TRAINER AND COACH

Maker of many Singers now prominent before the public. Famous for her correct Voice Placement and Tone Development. Engagements secured.

Write for Booklet

Metropolitan Opera House Studios 1425 Broadway, New York



KRANICH & BACH
Ultra-Quality PIANOS
Used and Endorsed by Musical Artists Everywhere, including MARIE SUNDELIUS

Arthur Kraft, One of the Busiest Tenors

Arthur Kraft is back in Chicago after a week of successful recitals in and around the Windy City. The Service Club of Chicago, which has engaged Mr. Kraft for the past eight years, called on him again this year, which was one of the best it has ever had, as the music and book was far ahead of any previous year. Karleton Hackett wrote of Mr. Kraft as follows: "Arthur Kraft not only sang excellently, but also displayed an incipient comedy talent that he would do well to cultivate. He had quite the light opera lilt and if he does not watch out some manager will be after him, and then good-bye to oratorio."

It might be well to add at this point that Mr. Kraft has had many opportunities to take up this branch of the profession, but having set for himself a goal which he has reached—judging from his criticisms from New York, Chicago and Boston in recital—he is not satisfied until he has perfected his art to a greater degree, namely, recital and oratorio.

The Springfield Press says of his program there: "It was a great audience that gathered yesterday to hear the beautiful concert given, and was well worthy of such an audience. Arthur Kraft, who has delighted Springfield audiences many times with his magnificent voice, never sang better than yesterday. Many of Springfield's most exacting musical critics said, after the concert, that the wonderful pianissimo parts of the singer's voice were easily comparable with John McCormack's."

A partial list of Mr. Kraft's November engagements included: November 2, Service Club, Chicago; 3, Service Club, Chicago; 13, concert, Springfield, Ill.; 14, 15 and 16, Consistory, Springfield, Ill.; 19, Catholic Women's League, Chicago; 22, "Persian Garden," Wilmette, Ill.; 23, "Four Seasons," Chicago; 24, recital, Dubuque, Ia., Columbia College; 25, concert, A Capella Chorus, Milwaukee, Wis.

Mr. Kraft's December engagements number some fifteen so far, including Wisconsin, Missouri, Michigan, Illinois, five being "Messiah" performances.

Advantages at the Patterson School of Singing

Elizabeth Kelso Patterson's School of Singing is located in one of the finest sections of New York, near Riverside Drive, and here, besides receiving splendid instruction in



ELIZABETH KELSO PATTERSON,
head of the Patterson School of Singing.

vocal and piano music, girls who come to study are provided with dormitories and chaperonage. The school is thoroughly homelike in character and Christian in influence.

The voice department is under the direction of Elizabeth K. Patterson, who is a pupil of the late Mathilde Marchesi in Paris and Sir Charles A. Santley in London. Miss Patterson presented in recital during October, two sopranos, Frankie and Florence Holland, and Gwyneth Hughes, Welsh contralto and an artist pupil of the school. Later Marie Mikova, pianist, gave a program, in which Estelle Leask sang.

A pupil is given good understanding of voice production before she is allowed to sing songs, operas and oratorios. Special attention is given to diction in the various languages.

Gabrilowitsch to Assist Flonzaley Quartet

Ossip Gabrilowitsch will be the assisting artist at the second subscription concert of the Flonzaley Quartet's New York season, to be given in Aeolian Hall, January 17, when a quintet for strings and piano by Cesar Franck will be one of the features of the program.

Some of Helen Buchanan Hitner's Dates

Helen Buchanan Hitner, soprano, did some fine singing when she appeared for the Woman's Club at Wyncote, Pa., on November 16. She sang for the Manufacturers' Club, Philadelphia, on November 24, and November 29 she was

heard in Merchantville, N. J. December 4, 5 and 7 Miss Hitner appeared in Haddonfield, N. J. The soprano will give a recital in Philadelphia the early part of the year, the date for which will be announced later.

Patton Lauded on Damrosch Tour

Few singers appearing as soloist with such a notable musical organization as the Symphony Society of New York, under Walter Damrosch, have won the superlative praise that Fred Patton did on the recent tour of that orchestra, which embraced three of the important cities in the East—Washington, Baltimore and Philadelphia. Mr. Patton sang triple roles, those of Alberich and Thor in the concert form of Wagner's "Das Rheingold" which was given, and "Wotan's Farewell" from "Die Walküre."

To quote all too briefly characteristic criticisms from each of the cities that heard Mr. Patton sing—"The Wotan of Mr. Patton was nobly conceived and given with fine, full voice and splendid fervor," declared the Washington Times, while the Baltimore American in one sentence commended his artistic work as follows: "The music of the god, Thor, was sung with dignity and with a broad, noble tone, while the more human Wotan was characterized with the same skill and artistry which made his whole varied performance so vivid."

But it was perhaps the staid old Philadelphia Ledger that gave its enthusiasm for Mr. Patton full rein: "Fred Patton covered himself with glory. This man is one of the very best basses singing in America today. No wonder there is a countrywide demand for his services. He neither rants nor bellows—he sings, in a sincere, straightforward fashion, with purity as well as security of sound."

The program of these performances that attracted so much notice on tour was repeated at Carnegie Hall, New York, on December 8 and 9.

Elly Ney to Play Under Husband's Baton

Elly Ney, who has been hailed as the pianistic sensation of the year, will have at least ten New York appearances this season. In addition to four recitals at Carnegie Hall, Mme. Ney will play twice with the Philharmonic Orchestra. Mme. Ney was soloist with Richard Strauss at his Hippodrome concert and she will play with the celebrated ensemble of pianists at the Moskowski benefit recital. She will make two appearances as soloist at a series of concerts to be conducted by Willy van Hoogstraten, who in private life is Mme. Ney's husband.

Zerffi Studio Recitals

The first of the Zerffi monthly studio recitals took place Sunday evening, December 11, at which an interesting program was rendered by Flaurance Coleman, soprano, and John Merkyl, baritone. A number of guests had been invited, among them Ralph Leopold, the well known pianist, who at the close of the regular program, very kindly consented to play a group of solos, adding thereby greatly to the enjoyment of all present.

Berumen an Unusually Busy Artist

Ernesto Berumen, the pianist, has just returned from the Middle West, where he filled two important engagements. He appeared successfully in a joint recital with Victor De Gomez, cellist of the Cleveland Orchestra, at Sandusky, Ohio, on December 5, and two days later the young pianist gave a piano recital at Logansport, Ind. Mr. Berumen was greeted by sold out houses at both places.

Mr. Berumen was the soloist at a recent concert given at the Kew Gardens Country Club, together with the La Forge Quartet. He has appeared at two noonday musicales at Aeolian Hall in conjunction with the Duo-Art piano, and he was also a soloist at the Armistic Day concert, under the auspices of the Evening Mail and the Aeolian Company.

Milton Aborn Opera Club Seeks Members

The announcement of a trial of voices for the chorus of the Milton Aborn Opera Club brought forth a throng that crowded the stairs and hallway of the school at 137 West Thirty-eighth street, New York. Of the sixty-four voices that Mr. Aborn was able to hear on December 13, only six disqualified. Not only were voices found among the other fifty-eight for chorus singing, but there was ample material for a good cast for "Rigoletto." As there was not sufficient time to give all those present an audition, and as it is Mr. Aborn's desire to have a chorus of 150 men and women, there will be another audition within the next week.

Beethoven Orchestra and Chorus Heard

On Thursday, December 8, the Beethoven Orchestra and Chorus of the Hebrew Literature Society of Philadelphia, Theodore Feinmann, conductor, gave a concert at Lu-Lu Temple for the benefit of the Odessa United Relief Association. Augusta Schaeffer was the soloist, and Edna Fine-stone accompanied at the piano.

The membership of the organization has increased a great deal during the last few months, and this concert made evident the results of this increase. The quality of tone of both voices and instruments was clear and the selections were rendered with sympathy and understanding.

Another Concert Success for Diaz

Rafael Diaz, Metropolitan tenor, recently achieved success at Cooper Union, where he opened the Sunday Night Series there to a packed house, several hundred people being turned away.

LENA DORIA DEVINE

Lamperli's Method of Voice Production
Metropolitan Opera House Studios

1425 BROADWAY, N. Y.

Tel. 1274 Bryant

GALLI-CURCI

HOMER SAMUELS, Accompanist
MANUEL BERENGUER, Flutist
Steinway Piano

Management:
EVANS & SALTER
506 Harriman National Bank Building
Fifth Ave. and 44th St., New York

Personal Address:
CONGRESS HOTEL
Chicago

JOSEPH REGNEAS

VOCAL INSTRUCTION
135 West 80th Street, New York
TEL. 3786 Schuyler
Consultation only by appointment

MARION GREEN

BARITONE
Now playing
"Monsieur Beaucaire"

VAN YORX

THEO.—TENOR
Studio: 22 West 39th Street
Tel. 3701 Greeley
New York

Lydia Lindgren

Soprano
CHICAGO OPERA
Is Available for Concert
Engagements
Season 1921-1922

HARRY H. HALL, Manager—GABRIELLE ELLIOT, Associate, 101 Park Avenue New York

GUILMANT ORGAN SCHOOL

WILLIAM C. CARL, Director

Winter Term January 10th, 1922

Send for Prospectus

17 East 11th St., New York



LAZARO

FAMOUS TENOR
In Europe
Season 1921-22

Personal Representative: Arthur Spizli
1482 Broadway, New York

ETHEL CLARK

SOPRANO
Concert, Church, Recitals
Address: Care of ALFRED Y. CORNELL
807 Carnegie Hall, New York City

HARRIOT EUDORA BARROWS

TEACHER OF SINGING
Trinity Court, Boston Conrad Building, Providence

GARDA Pianist

Concerts Recitals
Address: 458 N. Broad St., Elizabeth, N. J. Telephone 2538—Elizabeth

MARIE SWEET BAKER

Soprano
CONCERT — RECITALS — ORATORIO — OPERA
Address: Hotel Endicott, New York Tel. Schuyler 8300

YOUNG LYRIC SOPRANO

Concerts—Clubs—Musicales
Address—MUSICAL COURIER, 437 5th Ave., New York City

LILLIAN CROXTON

COLORATURA SOPRANO
Concerts—Recitals
Address: 490 Riverside Drive Tel. 282 Morningside

"Three Centuries of American Song"

Presented by

Olive NEVIN and Harold MILLIGAN

Management: DANIEL MAYER, Aeolian Hall, New York

Celebrated Spanish
Piano Virtuoso, Fore-
most pedagogue in
Europe. Teacher of
many famous pianists

JONÁS

Studio: 301 West 72nd St., N. Y. Corner West End Ave.



Mayo Wadler
The American Violinist
NOW IN EUROPE

The TONE of the BEHNING

piano is recognized by
musicians and artists as
one particularly adapted
for accompaniments to
the voice.

The Behning Player
meets every requirement
demanded by the trained
musician.

Agents all over the
United States and Aus-
tralia. Represented in
some of the principal
countries in Europe and
South America.



New York Waterman, 40th Street at Madison Avenue

MUSIC ON THE PACIFIC SLOPE

(Continued from page 47)

Carl Dudley, May Van Dyke Hardwick, J. Hutchison and Lillian Jeffreys Petri.

On the second morning music for Portland's 1925 World's Fair was discussed from several standpoints by Carl Denton, conductor of the Portland Symphony Orchestra; Otto Wedemeyer, director of the choir of the First Presbyterian Church; Emil Enna, president of the Oregon Society of Composers; Frederick W. Goodrich, president of the Oregon Music Teachers' Association; Nina Greathouse; George Wilber Reed, instructor in music, Jefferson High School; John Claire Monteith, ex-president of the Oregon Music Teachers' Association, and William Frederic Gaskins, director of the school of music of the Oregon Agricultural College. During luncheon a charming musical program was given by Mrs. J. A. Hoskins, soprano, and Vernita Claire Corbett, pianist, both of Baker, Ore. Officers were elected for 1922 as follows: President, William Frederic Gaskins, of Corvallis; vice-president, Helen Calbreath; corresponding secretary, Evelyn McFarlane McClusky; recording secretary, Phyllis Wolfe; treasurer, Daniel H. Wilson; auditors, George Hotchkiss Street and George Wilber Reed; directors-at-large, Lena Belle Tartar, Salem; Mrs. Montgomery, McMinnville; Mrs. L. B. Moore, Roseburg, and Vernita Corbett, Baker. The convention, which was a decided success, closed with a banquet at the Portland Hotel, at which Frederick W. Goodrich was the toastmaster. Those present at the banquet had the pleasure of hearing a musical program given, under the direction of the Society of Oregon Composers, by Dent Mowrey, pianist, and Florence Jackson and Alexander Hull, vocalists. The accompanists were Mary Evelyn Calbreath and Eva Hummer Hull. The next annual convention will take place at Corvallis.

MABEL GARRISON WITH APOLLO CLUB.

Mabel Garrison, soprano, ever welcome in Portland, was the soloist at the first concert of the season of the Apollo Club, December 1. Miss Garrison sang in Italian, French and English. Her rendition of the aria "Regnava nel Silenzio" (Donizetti) aroused the large audience to great heights of approval. Miss Garrison's lovely voice was also heard in "The Angels Are Stopping" (Ganz), "Nature's Holiday" (Hageman) and "L'heure Exquise" (Hahn). The work of the club disclosed excellent tonal balance, beautiful shadings and effective climaxes. Among its best numbers were "Thy Beaming Eyes" (MacDowell), "Slumber Song" (Warren) and "Castilla" (Protheroe). William H. Boyer, the director, is to be congratulated for the admirable results obtained by the club, which is composed of seventy-five male voices. The accompanists were George Seimann, William C. McCulloch and Edgar E. Coursen, pianists, and Ralph W. Hoyt, organist. This brilliant concert took place at the Public Auditorium.

NOTES.

Participants in the Sunday afternoon popular concerts at the Public Auditorium have been the Elks' Band, Frank Lucas conductor; Idella Gunn Watson, soprano, and Francis Richter, organist, who were heard on November 20, and the Portland Oratorio Society, Joseph A. Finley director; Lucien E. Becker, organist; Harold W. Moore, basso, and Robert Louis Barron, violinist, who appeared on November 27. These interesting concerts, which are drawing large crowds, take place under the auspices of the City of Portland. An admission fee of fifteen cents is charged to cover the expenses. The concerts are managed by Hal M. White, manager of the Auditorium and secretary of Mayor Baker. Susie Fennell Pipes, violinist, and Henriette Michaelson, pianist, closed their series of three concerts on Sunday afternoon, November 27. They played with marked precision and were enthusiastically applauded for their artistic work. This time the program was devoted entirely to Brahms. The concert was given under the direction of Mae Norton O'Farrell.

Mary H. Steers, aged eighty-four, mother of Lois Steers, the local concert manager, died at her home in Portland on November 23. She was an Oregon pioneer and will be greatly missed by a very large number of friends.

J. R. O.

BELLINGHAM HEARS

MANY SOLOISTS

Bellingham, Wash., December 1, 1921.—The ladies of the Concordia Club gave a musical at the K. of C. Hall with F. Gottschalk, a local teacher, as director.

Helen Kelly, soprano, appeared recently as soloist at St. Joseph's Church, Seattle. She is a young student whose voice gives much promise.

At the meeting of the Aftermath Club, at its clubhouse, Mrs. S. N. Kelly gave a comprehensive review of Compton McKenzie's "Carnival"; Katherine Meyers sang with Madeline Hess as accompanist. The general discussion was led by Mrs. Henry Wirth.

The York Addition Social Club, a new organization, went to Van Wyck, a nearby town, and presented the following program at the Van Wyck Hall: orchestra selections, vocal solos by Katherine Vike and Joe Hermson, comedy sketch by the Misses Roberts and Johnston, vaudeville act by Joe McCadden and Christine Victor, burlesque by Adrian Yorkston and Frances Glenovitch. The proceeds will go to the York club house building fund.

The Young People's Band, a new organization of twelve members of the Salvation Army Corps, made its initial appearance Thanksgiving evening at its hall in the Loggie Building with an interesting program.

A specially selected program was given by the Michigan Club at its meeting in the K. of C. Hall, with Mmes. N. A. Westerlund, George H. Jones and Smith-Bowers in charge. Those taking part were Mrs. Jeanette Bean, soprano solo, with Marian Westerlund playing a violin obligato, and Hortense Yule, accompanist. A six year old violinist, Irene Wiser, quite surprised her hearers with her beautiful tone in the variations of "Bluebells of Scotland." Piano solos included one for the left hand by Milo Plont. Lulu Coffee, pianist, played mazurka in E flat and "Spring's Greeting," by Frank Lynes, the American composer. Katherine Parker, Bertha Altose and Mary McDonald gave readings of widely varied style. Halford Ross, tenor, delighted the audience with three selections. A Spanish dance, with

tambourine and piano accompaniment, was beautifully given by Annie Altose, Marian Westerlund displayed lovely tone in her violin selection, and there were two whistling solos by Harriett Rittenburg whose contributions are always popular. Hortense Yule was accompanist.

A number of students of the Bellingham School of Music appeared in recital at the auditorium of the Eureka School House, in a benefit for the school piano fund. Those on the program were Annie Markovitz, Dorothy Frost, Annie Altose, piano; readings, Mary McDonald, Annie Altose; violin solo, John Monroe, who played two groups; voice, Marion Gilroy, soprano, who sang six numbers in two groups; accompanists were Lois Wilson and Francis Green.

The Philomathean Literary Society of the Normal School celebrated its twelfth birthday at the home of Mr. and Mrs. H. C. Philippi with the following program: flute solo, Carol Haeske; "The Finished Product" was the subject of a talk by Blanche Cummings; piano solo, Mabel Miller, and many impromptu musical and literary numbers. Mr. Philippi is of the Normal School faculty.

The Wednesday Morning Assembly at Normal School was entertained with a one-act play put on by Helen Beardsley's Spanish class; vocal solos by Mildred Byles, soprano, were enthusiastically received. Margaret Haywood was accompanist. Those taking part in the play and its lively music were Robert Caulkins, Katherine Meyers, Carol Haeske, Janice Turner, Carl Johnson and Juanita Larson.

Musical numbers at the last Fairhaven High School assembly included singing of national airs by the student body; vocal solos, Glen Gibbs; saxophone solo, Rex Hess, and a reading by Margaret Gray, of the faculty.

L. V. C.

BERKELEY AUDIENCE WELCOMES THE SAN FRANCISCO SYMPHONY

Arthur Hackett Wins Approval of Musical Association— Notes

Berkeley, Cal., December 3, 1921.—The first concert of the Berkeley annual symphony season drew a large gathering of music lovers and students of music to the Harmon Gymnasium, on the evening of November 16, when the San Francisco Symphony Orchestra, directed by Alfred Hertz, gave a masterly and impressive rendition of Brahms' symphony, No. 3, F major. The following shorter numbers were played: Overture, "Le Carnaval Romain," Berlioz; "Caucasian Sketches," Ippolitow Ivanoff, and the "Spanish Caprice," by Rimsky-Korsakoff. Mr. Hertz was heartily greeted at the conclusion of the symphony, and, after bowing repeatedly, he had the orchestra stand to show he, too, appreciated their efforts.

The second concert of the series was given on December 1, and on this occasion the symphony chosen was Tchaikowsky's No. 4, which made a deep impression and elicited prolonged applause. The second half of the program consisted of numbers by Weber, Wagner and Dukas.

ARTHUR HACKETT WINS APPROVAL OF MUSICAL ASSOCIATION

Packing the Harmon Gymnasium to the doors on November 8, the members of Berkeley Musical Association gave their sign of approval to Arthur Hackett, American tenor, who presented the program for the second concert of the season, accompanied by Constance Freeman Hackett. German, Russian and French groups of songs, preceding selections by American composers received general favor, as did also the initial number, from Handel's "Acis and Galatea."

Emmy Destinn, the London String Quartet, and Sophie Braslau are the attractions for the three remaining concerts.

The Berkeley Musical Association was organized in 1910, and although no tickets are sold at the doors, it being maintained by members' subscriptions only, its concerts have a wide influence, and notwithstanding the fact that the seating capacity of the Harmon Gymnasium is about two thousand, a waiting list has been established, as both the associate and student membership lists are full. This encouraging interest taken by Berkeley and district in these concerts is due in great part to the indefatigable energy of the secretary, Julian R. Waybur.

NOTES

Mme. Carusi's quintet, which was temporarily reorganized during the illness of its first violinist, Jascha Fidler, played the music of the new miracle play, "Harvesting the Aspirations," which was specially written for a production recently given at the Tamalcraft Club.

The annual road show of the University Glee Club was held last month in the Harmon Gymnasium. A new song by J. F. Jordan, "Ring dem Bells," was sung by the glee club ensemble.

Artists for the regular Half Hour of Music on November 6, at the Greek Theater, were Arthur Leydecker, baritone, and Marion Brower, soprano.

A proposal to remodel Hearst Hall into a campus theater has met with the enthusiastic endorsement of dramatic clubs and others. President David P. Barrows first suggested the plan of a campus "little theater" and the suggestion has been eagerly taken up by members of the English Club, Mask and Dagger Society, University Players, etc. Among the well known thespians who are aiding the movement are Gertrude Shurtleff, Dorothy Nettleton Whitney and Charlotte Moore.

Harriett Pasmore, contralto, member of the talented Pasmore family, musicians of Berkeley and of San Francisco, who has been studying in Paris, was selected by M. Louis Aubert, noted French composer, to interpret his "Poems" in London at the London Chamber of Music Society.

The complete recovery of the talented Russian violinist, Jascha Fidler, made possible a recital recently at Tamalcraft House. Inez Carusi was his accompanist.

June H. Westling, piano instructor, presented a group of her pupils in recital recently at the Berkeley Piano Club. Those who appeared on the program were Hugh Holcombe, Mildred Fowler, Elizabeth Stevenson, Maurine Watts, Marjorie Gage, Adeline Sutherland.

A group of Grace D. LePage's pupils were recently heard in song recital.

A musicale was given by pupils of Elizabeth Simpson at her Berkeley studio, November 19, this being the first class

recital of the present season. A large number of pupils presented an exacting program in a thoroughly artistic manner. Refreshments and a social hour concluded the event.

Margaret Caldwell Speer, vocalist, Grace Becker, cellist, and Prof. H. B. Pasmore, composer and vocalist, were the artists heard at the Greek Theater on Sunday, November 20, at the Half Hour of Music. The accompanists were Mrs. Moseby and Elwin A. Calberg.

The Philharmonic Trio, made up of three well known and first-rank instrumentalists in the persons of Orley See, violinist; William W. Carruth, pianist, and Wenceslao Villapando, cellist, met with warm approval at their recent recitals at Wheeler Hall.

An elaborate rendition of Mendelssohn's "Hymn of Praise" was given November 18, at Hearst Hall, on the campus of the University of California, by the Berkeley Oratorio Society, under the direction of Paul Steindorff. The soloists were Elfrida Steindorff, soprano; Alice McComb, contralto; Hugh J. Williams, tenor.

E. A. T.

LOS ANGELES SHOWS ITS KEEN APPRECIATION OF LOCAL TRIO

Raymond Harmon, Charles T. Ferry and Sol Cohen in Interesting Program—Ultra-Modern Music Program—Arthur Hackett with Philharmonic—Notes

Los Angeles, Cal., November 28, 1921.—Presenting a program of such variety that each artist was given an opportunity to display his powers of interpretation and expression, Raymond Harmon, tenor; Charles T. Ferry, composer-pianist, and Sol Cohen, violinist, charmed a large audience at the Ebell Club House recently. Mr. Harmon has been steadily gaining a wider circle of popularity the past year. He is singing better all the time, and it is the hope of every one who knows him that he will go far in his profession. The most hopeful things for his future greatness besides his lovely voice are his modesty and his eagerness to learn, and success does not spoil him. He was particularly successful in the songs of tender appeal and in the French songs which were beautifully sung both as to interpretation and diction.

Charles T. Ferry not only gave sympathetic support with his exquisitely played accompaniments, but also charmed with two of his own compositions, prelude in C minor, and "Humming Birds," the latter a dainty number with modern tendencies, which was repeated after persistent applause.

Sol Cohen is one of the most popular of the young violinists, and his playing always evokes much applause. Much of the enjoyment of this artist's work is due to warmth and temperamental qualities. His last group showed him to best advantage, "La Gitana" (Kreisler) and "Coloring" (Burleigh) being especially lovely.

ULTRA MODERN MUSIC PROGRAM

An unusually large number of members heard the program of ultra modern music which was given before the Music Teachers' Association. By request, Jennie Winston read the paper on ultra modern music which she gave at the July convention, and on this occasion the illustrations were presented by Winifred Hooke, pianist, and Grace Raper Viersen, soprano. Mrs. Viersen's lovely voice and artistic style were quite equal to the exactions of the songs she chose, but as the piano is a better medium for the presentation of the extremely modern, the greater part of the program fell to Miss Hooke. Since her appearance with the Philharmonic Orchestra last season and in her own recital, Miss Hooke has noticeably gained in warmth and tone quality and her own love and understanding of the difficult numbers she gave made them very interesting.

ARTHUR HACKETT WITH PHILHARMONIC

Interesting, indeed, was the third concert by the Philharmonic Orchestra with Arthur Hackett, tenor, as soloist. With the exception of the Wagnerian number, all of the orchestral numbers were given for the first time by this orchestra—even the first tenor solo, "In Fernem Land" from Lohengrin. For his second appearance Mr. Hackett chose two French arias, "La Reve" and "Manon," and "Aubade" from "Le Roi d'Ys," and both were beautifully sung.

NOTES

Alma Stetzler, formerly of operatic fame, has taken Roland Paul's beautiful studio in the Egan School where she is busy every hour in the day and many evenings with her numerous pupils and her opera classes. Later in the season Mme. Stetzler will give performances of opera introducing some of her talented pupils.

Charles Bowes and Mrs. Bowes gave the last of a series of musicales at their hospitable home, November 22, and a

large contingent of the musical world enjoyed a splendid program given by the genial baritone, his gifted wife and a number of artist pupils. Claire Forbes Crane, concert pianist, who is connected with the Bowes studios, was at the piano, and she also gave two solos in her artistic way. Mrs. Bowes gave an innovation in the form of a song by Massenet, which was partly sung and partly recited, and her French was so beautiful and her speaking voice so lovely that she received an ovation at the close of the number.

Max Pons, a gifted pianist, who improvises from themes, gave a recital November 22, which attracted a large number of musicians.

J. W.

Santa Monica Jottings

Santa Monica, Cal., November 28, 1921.—The Bay Cities' Philharmonic Society has aroused considerable interest in its series this year by having Mme. Schuman-Heink open the course on Armistice Day. This concert was a tremendous success. The course is managed by Arne Nordskog, who was also its founder three years ago.

Charles Johnson, tenor, and Charles M. Towner, baritone, pupils of Arne Nordskog, have been heard several times recently in recital. November 15, they sang for the Masonic Lodge in Los Angeles, and November 18 at the Masonic Hall in Ocean Park. November 21 they were heard at a musicale given at the home of Mrs. Ella Towner in Los Angeles.

Carolyn and Lysbeth Le Fevre, violinist and cellist, who have been heard in recital frequently throughout southern California, are leaving immediately after the first of the year for Paris, where they will further their musical study. They expect to be gone about three years.

The Santa Monica Dairy Band, said to be the only dairy band in the United States, has for the past year been rehearsing with J. Lancaster O'Grady as director, and expects to give a public concert in the near future. The band consists of thirty pieces, most of them amateurs.

Massie May Levegood, lyric soprano, who is well known throughout the musical circles of the Bay District, gave a farewell recital before the Santa Monica Bay Woman's Club, November 14, prior to her departure for New York where she goes to further her musical education, together with her husband, who is taking a post-graduate course in medicine. Doctor Levegood is a very able cellist.

The Woodwind Club Symphony of Los Angeles, of which J. Cronshaw is director and manager, gave a fine concert November 26, in the Santa Monica Municipal Auditorium, to an appreciative audience. The program consisted of opera selections, classical and old songs liked by everyone. They were given tremendous applause, and Mr. Cronshaw deserves credit for his work in keeping such an organization going.

Harold Proctor, tenor, gave a benefit concert for the Baptist Church last month, just before he left for his winter Lyceum engagements. A large audience greeted him.

Ocean Park has now the distinction of being the home of Mrs. Hennion Robinson, pianist and well known Los Angeles accompanist, who is the only woman honorary member of the Gamut Club of Los Angeles.

The "Mikado" was given one night at the Municipal Auditorium in Ocean Park, by the California Opera Company of

Los Angeles, which presented a series of operas in that city, using local people in the cast. John Westervelt, tenor of Santa Monica, played the leading tenor role. He has a pleasing voice.

An enjoyable recital was given at the First M. E. Church recently by Mrs. H. L. Hartung, soprano of New York, who is making Santa Monica her home for the present.

D. L.

The FRANCES WATSON and KATHARINE HAWLEY CLASSES in RHYTHMICAL EXPRESSION

Studio: 253 Madison Avenue,
New York.
Circular on request.

DUNNING SYSTEM of Improved Music Study for Beginners, Inc.

TEACHERS EARNING from \$2000 to \$6000 A YEAR

Normal Classes as follows:

Mrs. Carrie Louise Dunning, Originator, 8 West 40th Street, New York City.
New York City, Sept. 22; Los Angeles, Jan. 25, 1922.
Anna Craig Bates, 732 Pierce Bldg., St. Louis, Mo.
Mary E. Breckisen, 354 Irving Street, Toledo, Ohio. Detroit, Mich., June, 1922; Toledo, Ohio, July, 1922.
Mrs. Oscar E. Busby, 243 No. Ewing Avenue, Dallas, Texas.
Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore.
Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; Miami, Fla.; February 7.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
Jeanette Curry Fuller, Rochester, New York.
Ida Gardner, 15 West Fifth Street, Tulsa, Okla.
Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas.
Elizabeth Haemeier, 41 So. 21st Street, Richmond, Ind.
Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.
Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.
Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill.; classes held monthly through the year.

Harriet Bacon MacDonald, 825 Orchestra Bldg., Chicago; Dallas, Texas, June, 1922; Chicago, August, 1922.
Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.
Virginia Ryan, 1115 Washington Street, Waco, Texas, November and February.
Laura Jones Rawlinson, Dunning School, 252 West 74th Street, New York City, January 3; Portland, Ore., June 17, and Seattle, Wash., August 1.
Mrs. Ura Synnott, 824 No. Ewing Ave., Dallas, Tex.
Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas. Week end class begins Oct. 6.
Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.
Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.
Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, Sept. 19.
Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., January 15, March 15, and May 15.
Anna W. Whitlock, 1100 Harley Avenue, Fort Worth, Texas.
Clara Sabin Winter, Yates Center, Kans.
Mattie D. Willis, 1922—Waco, Texas, Jan. 9; New York City, June 26-Aug. 14, Sept. 20 and every month thereafter. Address 617 S. 4th St., Waco, Texas, or 915 Carnegie Hall, New York City.

Information and booklet upon request

ROSA

RAISA

FOR CONCERTS, RECITALS AND
SPRING FESTIVALS

From January 1st to May 15th, 1922
Exclusive Management: R. E. JOHNSTON
Paul Longone, Associate
Address: 1451 Broadway, New York City
MASON & HAMLIN PIANO USED.

GIACOMO

RIMINI



TITO SCHIPA

"PRINCE OF THE
RECITALISTS"

Management:
METROPOLITAN MUSICAL BUREAU
33 West 42nd St., New York
MASON & HAMLIN PIANO USED

ANNE

ROSELLE

SOPRANO

Metropolitan Opera Company
Re-engaged Season 1921-22

Management: Universal Concert Bureau, Inc.
17 EAST 42d STREET - NEW YORK

JESSIE MASTERS THE ALL AMERICAN CONTRALTO

Management: HARRY H. HALL, 101 Park Avenue, New York

ZERFFI

Teacher of Singing

STUDIO:
333 West End Ave. (76th St.)
Phone 5217 Columbus New York

DR. CHERUBINO RAFFAELLI

From Royal Conservatory, Florence, Italy
TEACHER OF SINGING AND PIANO
602 West 137th Street, New York City Telephone Audubon 5669

OTILIE SCHILLIG

Recital
Concert—Oratorio
Management: Wolfson Musical Bureau 8 East 34th Street, New York

Jean de Reszke
53 Rue de la Faisanderie
Paris

GIUSEPPE AGOSTINI

Original Rudolfo in "Boheme"

TRAINING IN OPERATIC AND DRAMATIC ART
Studio: 1696 Broadway, New York
Telephone, Circle 1411

HARRY H. HALL, Manager and GABRIELLE ELLIOT, Associate

101 Park Ave., New York City
PRESENT FOR SEASON 1921-22

Ellen Beach Yaw, coloratura soprano; Hermina West, dramatic soprano; Lydia Lyndgren, dramatic soprano; Franklin Cannon, the distinguished pianist; Ann Thompson and Earl Meeker, pianist and baritone, in joint recitals; Marguerita Sylva, mezzo soprano; Antonio Rocca, dramatic tenor; Georgiella Lay, pianist, interpretative program; André Polah, Belgian violinist; Mrs. George Lee Bready, in opera recitals; Jessie Masters, All-American contralto; Leila Topping, pianist and Vladimir Dubinsky, cellist in joint recitals.

GAY MacLAREN

"The girl with the camera
Mind."—New York World.

Re-Creation of Famous Plays

1921-1922 Dates Now Booking

Management: CAROLINE EVANS
709 Colorado Bldg., 53 Washington Square,
Denver, Colo. New York City

PALMGREN

COMPOSER-PIANIST

BONCI - - - TENOR

De LUCA - BARITONE

JAERNEFELT SOPRANO

McCREERY SOPRANO

BALLON - - PIANIST

AND

THE GOLDMAN CONCERT BAND

EXCLUSIVE MANAGEMENT:
ROGER DE BRUYN
1840 BROADWAY, N. Y. CITY

NEW YORK RECITALS ARRANGED

Schumann-Heink Appeals for Red Cross

During the course of one of her many recent triumphant concert appearances in California, where she is now appearing on tour, Mm. Schumann-Heink, gave a little informal heart-to-heart talk during the evening that moved her vast audience deeply. It was a spontaneous appeal for the Red Cross, and began: "Do you know what the Red Cross means? I know what the Red Cross means. When everything seemed against me, the Red Cross did not ask if I was German or Chinese. It knew I was a mother." She spoke of her own sons on both sides in the war, and said her whole life was devoted to the Red Cross and to the boys of the Legion—"especially the marines," she added naively. "They like me." She begged that all in the audience, if they liked her singing, which was being given freely for the Balboa auditorium, would do all they could for the Red Cross, which was a charity like a great mother; it was of no nationality, but a universal religion. With inimitable humor and pathos she paid her tribute to the great organization.

Another Samoiloff Student Wins Success

Venedi Heinbach, soprano and pupil of the New York vocal teacher, Lazar S. Samoiloff, met with success at a recent concert in Norristown, Pa. Her voice is a lyric soprano of beautiful quality, well placed and showing splendid schooling.

The diversity of her program, which comprised a group of old Italian songs, several French songs, and an English group including "For a Dream's Sake" (Kramer), "The Last Hour" (Kramer) and "The Eagle" (Busch), gave



VENEDI HEINBACH,
soprano.

Miss Heinbach ample chance to display her fine sense of interpretation and artistic style. As one of her encores Miss Heinbach sang "Rain" (Curran), which she had to repeat by request.

The comment of the Norristown paper was as follows: "Recital at Trinity Pleases Big Audience—Local Artists Give an Excellent Program (heading). A large audience was delightfully entertained last evening at the joint recital given by prominent artists at Trinity Hall. . . . Venedi Heinbach, lyric soprano, needed no introduction to Norristown audiences, and her beautiful voice, clear enunciation and charming personality made her numbers a joy to her listeners. She received a warm welcome."

Program of M. T. N. A. Convention in Detroit

The next convention and forty-third annual meeting of the Music Teachers' National Association will be held in Detroit December 28, 29 and 30. A most interesting program has been prepared for the occasion, and an unusually large attendance is expected. Among the features will be the formal welcome by Mayor Couzens; President McConathy's address, "A Musical America"; a talk by Leo Ornstein on the subject of "The Trend of Ultra-Modern Composition"; a concert by the Detroit Symphony Orchestra; a trip through one of Detroit's great automobile plants; luncheons, dinners and other gatherings, and addresses to be made by Lewis Ling, Stephen Townsend, P. C. Lutkin, Carl F. Steckelberg, Charles H. Farnsworth, Marshall Pease, Rev. Charles D. Williams, Canon Charles Douglas, Lynnwood Farnam, Philip G. Clapp, Harold L. Butler, Charles J. Haake, Mrs. Crosby Adams, J. Lawrence Erb, Prof. H. A. Smith, Louis J. Alber, Edith Rhett and others.

Activities of the Boyd Wells Pianists

Several members of the Boyd Wells Pianists, an organization composed of the artist students who work with Mr. Wells in Seattle, have recently been engaged for notable musical events. Paul McCoolle is booked for the Western tour of Virginia Rhea, as accompanist and assisting soloist, and is at present on tour with this singer. Jack Perine recently played the Thanksgiving recital in the Governor's Mansion, Victoria, B. C., and is giving a private recital for the students of Helen McReavy, of Union City. Marian Coryell is appearing in several recitals of her own compositions in connection with a general program in several cities of Michigan and Illinois. John Hopper has just returned from a trip to the Orient, where he played in many of the principal ports of Japan, China and the Philippines. Doris Newell played a recital before the Ladies' Musical

Club, of Tacoma, on November 17. Warren Wright appeared as a recent soloist with the Coliseum Symphony Orchestra under Arthur Kay.

Truisms Arranged by Ida Geer Weller

He who can learn no more has not really learned anything.

Are you in earnest? Seize this very minute! What you can do or dream you can, begin it!

Know you are right. Stand your ground. Right and reason are a wonderful team.

To the extent that you are different—to that extent you are successful.

Take yourself seriously and know that you can make a success, and a big one, if you are willing to pay the price that success requires.

Never display an overestimated opinion of yourself. The only thing it does for you is to set up an irritation among your associates and gives you one more hill to climb.

Art is not at its best until it becomes unconscious.

There is a best way for you to do things, and it is not the way of John or Jane or Mary or Joe, but your way.

While the great army of innocently ignorant are sitting around whining and pining, talking about conditions and how it used to be, etc., keep on the job, right in the face of difficulties, and succeed.

If we fail to put our work over, nine times out of ten it is because we have not done it as we feel in our real self that we should do it, but have allowed our real self to be pushed out of the way and tried to imitate some other artist, who was wise enough to do it his way and therefore succeeded in telling the message in a convincing way.

Sidney Thompson Active

Sidney Thompson, who has returned from unusual successes abroad, and who specializes in plays and old folk lore, has recently been adding new triumphs to her already long list. The most recent was achieved at the Episcopal Church, Washington, D. C., on December 18, and on December 20 she gave a recital at the home of Adolf Lewisohn, for the benefit of the Vassar Endowment Fund.

Miss Thompson is also a writer, and she has just completed three one act plays, one of which was produced at the MacDowell Club on December 8 and 9. The cast consisted of Sidney Thompson, Francis Goodrich Ames, Arthur Hohl and Effingham Pinto. The play was a comedy, and was enthusiastically received by the audience.

Rueben Davies to Play Interesting Program

For his piano recital at Aeolian Hall on December 26, Reuben Davis has chosen a program that ranges from the classic Bach-Busoni chaconne to modern compositions by Ravel, Debussy, Griffes and Bartok, and a work of his own composing, "The Spirit of Passing Clouds." Mr. Davies was born in the Middle West, of Welsh parentage, but he is a thorough American in feeling and spirit. His training was secured in this country, mostly in New York City. He has appeared at Aeolian Hall before, notably when he made his New York debut a few years ago, and is well known here besides for his activities in record making.

Patton at First Concert Diplomatique

At the first "Concert Diplomatique," which was given recently in the ballroom of the Hotel Hadleigh in Washington, D. C., a Verdi-Puccini program was presented by a quartet of singers, of which Fred Patton was the baritone. "Mr. Patton gave a beautiful interpretation of 'Eri tu,' from Verdi's 'Masked Ball,'" said the Washington Times in reviewing his performance, and the Post voiced its verdict in brief by declaring that "his voice is rich and he knows the correct use of it." But it was perhaps the Star that summed up this artist's performance most truly—"Mr. Patton scored a real triumph," said this daily.

Dilling the "De Pachmann of the Harp"

After her recent Chicago recital, Mildred Dilling, who won unusual praise for her beautiful playing on her chosen instrument from all the critics who reviewed her performance, was the recipient of this unique poetical tribute from the Chicago Journal of Commerce:

"When Mildred Dilling sweeps the strings of her harp there is created the illusion of green fields and running brooks, of singing larks and sunbeams dancing on placid water. She paints pictures—Corots and Milletts; things done in delicate tints on ivory. She is the De Pachmann of the harp."

Columbia University Orchestra Concert

The Columbia University Orchestra, Herbert Dittler conductor, gave its first concert of the season on Wednesday evening, December 14, in Earl Hall, Columbia University. Mr. Dittler, who has been conductor of the Columbia University Orchestra for the past five years, presented a program which contained Haydn's D major symphony, and overture to "The Merry Wives of Windsor," Nicolai.

Ida Beck, pianist, was the soloist, playing Weber's "Concertstück," with orchestral accompaniment.

New York Engagements for Stapleton-Murray

Marie Stapleton-Murray, who appeared in a successful song recital in New York on December 7, sang with the East Orange Choral Society on December 18. Today, December 22, she is booked for an appearance in New York at a concert given by the Business Builders. January 21 will find her filling another engagement in the metropolis.

New Publicity Director for Bethlehem Choir

Bethlehem, Pa., December 14, 1921.—Robert E. Shafer, music critic of the Bethlehem Evening Globe, has been appointed publicity director of the Bethlehem Bach Choir, succeeding Prof. Raymond Walters, for some years registrar of Lehigh University and now dean of Swarthmore College.

Sundelius to Sing at Newark Festival

The Newark (N. J.) Music Festival Association has engaged Marie Sundelius, of the Metropolitan Opera Company and of concert fame, to appear at the spring festival to be held there in May.

ACROSS THE COUNTRY

(Continued from page 37)

Chopin's ballade in A flat, and Liszt's "Faust Waltz." The recital was probably the most successful ever given by him in Sioux City.

Ethel Jamison Booth, who is a pupil of Allen Spencer, included in her recital Bach's prelude and fugue in G major, Beethoven's sonata (op. 81), four Chopin numbers, and Saint-Saens' etude in the form of a waltz. Mrs. Booth's playing is characterized by a velvety touch and well developed musicianship.

The high school opera, under the direction of Arthur Poister, was more than usually successful. Hadley's "Fire Prince" was given in a manner that showed careful training and unusual absence of amateurishness. The West Junior High School also gave an operetta, "The Contest of the Nations," that demanded more than passing notice.

The concert course opened with a recital by Alberto Salvi, harpist, November 11, who played before a large audience. His program was particularly attractive and gave great pleasure. Numbers demanding special mention were Grieg's "To Spring," Chopin's "Fantasie Impromptu," Tedeski's "Spanish Dance," "Norwegian Ballade," by Poenitz, and Alvar's "Fantasie Brillante." The concert was generally pronounced as one of the best given in the course.

Frieda Hempel appeared December 6 as the second number of the course. Miss Hempel won many friends here by her appearance as Violetta last season with the Chicago Opera, and everyone was on the tip-toe of expectation to hear her again. The impression made by her in recital was no less effective than in opera. Her program was well chosen. The florid songs were Handel's "Sweet Bird," the "Echo Song" and a Mozart excerpt. Schubert's "The Nut Tree," Schumann's "Whither" and Brahms' "Lullaby" proved very popular with the audience, and her songs by American composers also won favor, particularly "The Invocation to the Sun God." The work of Coenraad V. Bos at the piano and Mr. Fritz, flutist, came in for a large share of commendation.

John Philip Sousa and his band made their bi-annual visit during November, playing to a capacity house in the evening. As usual, the program consisted largely of the inimitable compositions of the popular bandmaster, all of which were vociferously received.

Tampa, Fla., December 5, 1921.—The Ensemble Concert given by the Friday Morning Musical, November 25, under Hulda Kreher's able direction, was one of especial musical merit. The club orchestra played Beethoven's "Heroic" symphony. This was its first attempt to play a symphony, and, considering the age and experience of most of the members, it was a distinct musical triumph. Mendelssohn's "Scotch" symphony was played at two pianos by Mesdames W. R. Carman, J. M. Wilkes, Doyle Carlton, H. G. Lester. Good technic and musical understanding characterized the rendition of this number. Two trios for women's voices, "Children in the Snow" and "Fortuna," by Reinecke, were artistically sung by Mrs. Byron Bushnell and Lillian Davis, with Mme. Saxby at the piano. Interesting indeed were the "Explanatory Remarks on Current Musical Events," presented by Mrs. E. Lisle Griffen.

Having reached the C's in their journey through the alphabet, the student department gave a charming program

with Chopin, Clementi and Chaminade. The meeting was in charge of Mrs. H. Blaine Peacock.

The Turner Music Company offered to the Tampa public a delightful treat in the presentation of Marie Morrissey, contralto; Harold Lyman, flutist and saxophonist, and Walter Chapman, pianist, December 1. In addition to several solo numbers, these artists showed to advantage the Edison Re-Creations. A large and interested audience gathered to hear this unusual program.

Hellis Pemberton and Raymond Nixon, two Tampa boys who have succeeded in making the University Glee Club at Gainesville, Fla., were heard in this city with the Emery Glee Club on December 3, to the delight of their many friends. The evening was much enjoyed by the entire audience.

A packed hall greeted the initial appearance of George Hernandez, negro tenor, at the Y. M. C. A. recently, where he entertained his audience with negro melodies, in which he specializes. He also rendered several classical numbers.

Utica, N. Y., December 10, 1921.—Last evening pupils of Bessie Stewart delivered a very pleasing musical recital before a large audience. A duet, "Rondeau" (Chaminade), was given by Marie Stiefvater and Doris McVoy, and another duet, "Little Boy Blue," was pleasingly rendered by Thomas Fahy and Louis Servatius. A duet, "Evening Star," from "Tannhäuser," was particularly well executed by Winifred Grace and Helena Schaefer. Other pupils on the program acquitted themselves and their instructor with honors.

On December 7, before a very large audience of members of the B Sharp Club and their friends, the Morning Musical Club of Syracuse gave a particularly fine entertainment at the New Century Club auditorium. Grace White, violinist, opened the program, and later gave three instrumental numbers. Charlotte Snyder sang four delightful soprano solos, accompanied by Mrs. J. Leslie Kincaid at the piano. Perhaps her most successful number was "Dawn," by Curran. Leora MacChesney, contralto, bore a large share of the program with particular effectiveness.

John Barnes Wells, tenor, who appeared at the State Armory under the auspices of the Bureau of Music last week, gave a recital in the ladies' annex of the Fort Schuyler Club, December 3. He added to the popularity he had already gained here.

On December 2, Helen G. Kelly, former member of the directorate of the Catholic Women's Club of this city, was banqueted at the clubrooms on Genesee street.

On December 1, Chester A. Barden, violinist, played before the combined meeting of the Exchange Clubs of Mohawk Valley, by special request. He has just recovered from a long illness.

A new orchestra and a chorus of twenty voices marked the services held December 1 at Central M. E. Church. The chorus is being trained by Irving C. Casler and is making fine progress. E. B. Kuhl played a cornet solo.

The question, "How Shall I Become an Intelligent Hearer of Music?" was discussed at some length, December 2, by Walter R. Spalding, professor of music at Harvard University, who delivered an interesting lecture before a large audience at the Utica Free Academy Auditorium, under the auspices of the Utica Institute. Florence Hughes Start, of this city, aided Professor Spalding in his illustrations, and rendered one or two fine solos during the evening. He gave another lecture on "The Appreciation of Music," December 3, at the Academy.

ROME

(Continued from page 19)

very sweet and flexible voice of remarkable range, will sing in the States in the course of this winter in connection with Irish propaganda work. Both artists are the pupils of Cav. Alfredo Martino of Rome, who, by the way, must not be confused with Alfredo Martino, the New York vocal teacher.

COSTANZI OPENING POSTPONED

The Costanzi has not yet reopened, Mme. Carelli having been unable to give the usual fall season this year. Meantime an opera company has finished up a short season at the Teatro Valle, usually used for drama. The repertory was the usual one, "Rigoletto," "Boheme," "Faust," etc., but the company itself comprised some good new blood. The Teatro Morgana, too, has closed its very successful lyrical season and has now opened its doors to the lighter muse. The announcement made recently that the Teatro Costanzi would remain closed for the Carnival season was erroneous, as this has never been contemplated. Details of the forthcoming Costanzi season will be included in my next letter.

D. P.

The Reed Millers in Bristol

At the conclusion of their recent successful western tour, Nevada Van der Veer and Reed Miller gave a concert at Bristol, Va., under the combined auspices of Interment and Sullins colleges and the Bristol Music Club. The performance took place in the Virginia High School hall, which was filled by a representative musical audience. "They at once convinced their audience that they were both artists of high vocal merit by their beautiful voices, the manner in which they used them, and their musically interpretations," said the Bristol Herald in reviewing the concert.

Hempel Delights Des Moines "Beyond Measure"

The accompanying telegram anent Frieda Hempel's recent appearance in Des Moines speaks for itself in no uncertain terms:

Des Moines, Ia., December 15, 1921.

Frieda Hempel in Jenny Lind Concert last night one of the most notable successes ever made here. House sold out. Audience delighted beyond measure.

GEORGE F. OGDEN.

Artists Entertain Western Manager

Roland B. Witte, of the western managerial firm of Horner & Witte of Kansas City, has been spending the past week in New York conferring with various managers regarding the activities of the artists he is interested in for his extensive territory for next season. Among the singers who have entertained Mr. Witte have been Mary Melish, Nevada Van der Veer and Reed Miller, Grace Kerns, Paul Althouse, Arthur Middleton and Betsy Lane Shepherd.

Lillian Croxton in Demand

On Wednesday evening, November 30, at the Hotel Majestic, Lillian Croxton appeared as soloist at the concert given by the Music Temple of the World. So successful was her appearance that she was immediately reengaged by the same organization for the following week.

EFAA ELLIS PERFIELD DIRECTORY OF TEACHERS

MUSIC COURSES

SIGHT READING.....Harmonic and Melodic
SIGHT SINGING.....Not "do re mi"
PART SINGING.....Harmonization
ROTE SONGS.....Musical Memory, Repertoire
RHYTHM.....Groups, Repetition, Pause
HARMONY.....Tangible

By EFAA ELLIS PERFIELD, 41½ West 45th Street, New York City

Phone: Bryant 7233

<p>NEW YORK</p> <p>C. KATE BEACOM Piano and Class Work 421 E. 29th St., Brooklyn Phone: Kenmore 1297</p> <p>MRS. R. F. BEARDSLEY Piano and Class Work Pupil of Xavier Scharwenka 337 West 85th St., New York Phone: 8265 Schuyler</p> <p>EMMA BECK Piano and Harmony Individual and Class Lessons. Interviews 124 W. 12th St., N. Y. Phone: 3715 Chelsea</p> <p>RUTH CARLMARK Accompanist and Piano Instruction Pupil of La Forge-Berumen Studio 336 Washington Ave., Brooklyn</p> <p>MRS. M. L. FISH Piano Instruction and Class Work Box 533 Mt. Kisco Phone: 386</p> <p>OLGA FISHER Piano and Class Work 93 Junction Ave., Corona, L. I. Phone: Newtown 4158</p> <p>HELEN PARKER FORD Organist and Coach—Piano Instruction 106 So. Broadway, White Plains Phone: 1231</p>	<p>NELL E. HANES Accompanist and Piano Instruction Pupil of Heinrich Gebhardt 274 West 71st St., N. Y. Phone: 19028 Col.</p> <p>DOROTHY LOU IRVING Counsellor for Mech-a-Wa-Mach Camp 323 W. 83rd St., N. Y. Phone: Schuyler 943</p> <p>RUTH JULIAN KENNARD Piano and Class Lessons 609 West 115th St., N. Y. Phone: Morn. 5530</p> <p>WINIFRED KENNER 287 Mill Street Poughkeepsie, N. Y.</p> <p>IDIS LAZAR Concert Pianist and Teacher 50 Morningside Drive, Apt. 42, New York Phone 7770 Cathedral</p> <p>GLADYS MURCATROID Piano and Class Work 361 Sterling Place, Brooklyn Phone: Prospect 5543</p> <p>ELSA E. PETERSON Kirpal-Lindorff School of Music 140 Barclay St., Flushing, L. I. Phone: 1887 M.</p> <p>MARIE A. PLATE 425 West 21st Street, New York City Telephone Walkins 7345 222 Roberts Ave., Yonkers, N. Y.</p>	<p>ALICE M. SPAULDING Piano, Coaching and Accompanying Scientific Muscular Piano-forte Technic Individual and Class—All Ages 234 West 74th St., N. Y. Phone: 9284 Col.</p> <p>MABEL COREY WATT Examining Normal Teacher Directress of Music Flatbush School Four Assistant Teachers 94 Prospect Park W., Brooklyn Phone: South 3488 J.</p> <p>NEW JERSEY</p> <p>ETHEL Y. THOMPSON President, Roseville Music Club Individual and Class Lessons 11 Pittsfield Ave., Cranford</p> <p>GEORGIA</p> <p>MARTHA E. SMITH Class and Piano Lessons—Normal Teacher Demonstrations 11 Druid Place, Atlanta</p> <p>ILLINOIS</p> <p>FELICIA TURNER Examining Normal Teacher (One of Two in the U. S.) 218 S. Wabash Ave., Chicago</p> <p>MISSISSIPPI</p> <p>OLIVE BEAMON Piano Instruction Normal Teacher 221 E. Madison Street, Yazoo City</p>	<p>MISSOURI</p> <p>FLORENCE E. HAMMON State Normal Teacher Private Lessons and Graded Class Work Seven Assistants Musical Art Bldg., St. Louis</p> <p>NORTH CAROLINA</p> <p>IRENE WEAVER Piano and Class Work Normal Teacher Franklin</p> <p>TEXAS</p> <p>NELLIE HALL Friburg Apt., No. 2, Abilene</p> <p>FOREIGN</p> <p>AUSTRALIA</p> <p>CLAUDE KINGSTON Organist, Collins Street Baptist Church 78 Park St., Melbourne</p> <p>CANADA</p> <p>CARA FARMER Piano and Class Lessons, Demonstrations Certified Normal Teacher Mothers' Creative Music Course 750 Bathurst, Toronto</p> <p>CHINA</p> <p>EMIL DANENBERG Piano-forte Instruction Pupil of Teichmüller (Leipzig) The Albany, Hong Kong</p> <p>INDIA</p> <p>MRS. MARK ELDREDGE Calcutta</p>
--	---	--	--

Musical Comedy - Drama - Motion Pictures

The holidays are here, and with them comes the announcement that the majority of New York managers are going to discontinue productions, and general theatrical activities will cease until spring. Yet printed below is a list of the new offerings that are due within the week. The two statements do not seem to agree.

Almost every attraction in town will give an endless number of "extra matinees" for these two weeks. There is very little gained by the public at large, for the speculators have most of the best tickets, and the prices asked are out of all proportion. If the managers are willing to let the brokers control the situation, they enlist very little sympathy from those who know the real trouble. After it is all over it will be the same old cry, "terrible slump" at box offices.

OPENINGS FOR THE WEEK.

"The Idle Inn," on Tuesday at the Plymouth. An Arthur Hopkins production, with Ben-Ami as star.

"Danger," on Thursday, at the Thirty-ninth Street Theater. A drama by Cosmo Hamilton, with H. B. Warner as star.

"The Dover Road," a new comedy by A. A. Milne, at the Bijou, on Friday.

An all-star revival of "Trilby," at the National Theater, also on Friday.

"The Married Woman," at the Princess, on Christmas eve.

"THE MOUNTAIN MAN."

Two things made "The Mountain Man" the center of attraction for last week. This play marked the first effort of Charles L. Wagner, the concert manager, as a Broadway producer. It was also the first play of the season from Clare Kummer. The comedy will have something of a run here, but neither Mr. Wagner nor Miss Kummer will be responsible for the success. The play is by no means as good as some of the author's former works. The first act was splendid and the audience felt that a really good play was about to be unfolded, but after the second scene the opinion was general that it was rapidly slipping to the commonplace. The curtain fell on a last act that was sentimental, stupid and just as flat as it could possibly be.

Sidney Blackmer, as Aaron Winterfield, the mountain boy, revealed a remarkable characterization. Those of us who know our Cumberland Mountains appreciated the simplicity and ruggedness of the character that Mr. Blackmer made of the leading role. But with the final scenes he had little to work with, and became less real.

Marjory Kummer, as Aaron's city cousin, had many of the clever lines, but she insisted upon speaking so indistinctly that after a few moments it did not matter what she was saying. Lucia Moore was charming with her soft Southern accent. George Fawcett, as Jess, the old mountaineer, added the only few real spots in the last half of the play. Catherine Dale Owen, as the young Miss from Paris, who came over to marry the mountain lad for his money, was about as poor in the part as could possibly be imagined.

What a perfectly charming first and second act! What a finale! But nothing can erase the splendid acting of Sidney Blackmer.

SANTA CLAUS VISITS THE "HIP."

Charles Dillingham announces that, in accord with a custom which has been an annual affair, dolls will be given away at all matinee performances of "Get Together" the two weeks of the Christmas school holidays, beginning last Monday, December 19, at the New York Hippodrome. As in other years, "Jennie," the shimmying elephant, will select each day a sheet stub from a basket placed on the stage; the child who occupies the seat whose number corresponds to the stub selected by "Jennie" will be the winner. "Get Together" takes on all the glory that has made the big playhouse the great institution that it is for holiday amusement and for holiday crowds. A real Santa Claus, impersonated by Earl Barrow; Christmas trees and Christmas decorations, are added to the mammoth "Workshop of Santa Claus" scene, in which more than 400 dancers, singers, clowns and variety artists appear.

At the Motion Picture Theaters

THE RIALTO.

"Peter Ibbetson" was the feature at the Rialto last week, being brought over from the Criterion, after several months' run. It makes no difference how many times you see this picture, there is always something new to admire. Wallace Reid has never been more convincing than in this splendid film. He rises to heights that rival John Barrymore, who played the title role in the production offered several years ago. But it is the musical score that Hugo Riesenfeld arranged to accompany the film that shows what skill and art he put in the work, and it holds the attention. It is impossible to appreciate its full value with a single hearing. It is a masterly arranged accompaniment that forces its beauty on the audience. It should certainly be used wherever the film is shown.

E. Brenot, tenor, sang "The Dream" from "Manon," a fitting solo number. It was beautifully rendered and he was accorded much applause. Lillian Powell danced to a little Chopin number. The musical score was sufficient in itself, and Mr. Riesenfeld was wise not to spoil it with too long a program.

THE CRITERION.

Last week a new film was shown at this house—"Fool's Paradise"—a Cecil DeMille production, with Dorothy Dalton, Mildred Harris, and Conrad Nagel as the stars. The film is characteristic of DeMille's extravagant and fantastic ideas in pictures. With this new one he simply revels in gorgeousness and splendor. It is thoroughly entertaining with a good story to help along. Photographically it ranks with the best of the De Mille pictures.

The musical score appeared to be built around Puccini's music of "The Girl of the Golden West." There were many opportunities for Spanish and popular tunes that easily fitted into the atmosphere of the film. There was little chance for a brilliant score, although this may be an injustice, for it is hardly fair to criticize after hearing it only once. The picture does absorb the interest to such an extent that it was difficult to follow closely.

The opening selection was "In a Doll Shop," a brilliant,

graceful musical number offered to give Mme. Victòria Krigher, the new prima ballerina, a chance to display her talent. Paul Osgood, who is responsible for the choreography of the Riesenfeld theaters, is hardly equal to the task of being a partner to the Russian dancer. It is not to be expected that Mr. Osgood and Mme. Krigher should dance together with great skill on so short a notice; then, too, they have a different style. Madame is a dancer of power and has a dash and beauty in her art that characterizes the Russian soloists that are well known to American audiences. The number was so interesting that a detailed account seems worth while and will be published in this column next week.

THE RIVOLI.

There was only one musical number on the program at the Rivoli last week, but that was one which testified to the old adage about quality being better than quantity. It was the first movement of the Tchaikowsky concerto, played by the Ampico reproducing piano, Henry Souvaine being the invisible soloist. The Rivoli Concert Orchestra, with Frederick Stahlberg and Emanuel Baer conducting, did some of its most excellent work. Indeed, it would be difficult to imagine how better support could be rendered a more or less mechanical performance. Of special interest on this program, which featured Wallace Reid, Gloria Swanson and Elliott Dexter in "Don't Tell Everything," was another Triart production entitled "The Bashful Suitor," based on the painting of Josef Israels which hangs in the Metropolitan Museum of Art, New York. This is the second of these productions to be presented by Mr. Riesenfeld, the first being "The Beggar Maid," after the painting by Sir Edward Burne-Jones. This organization is doing a laudable work in thus introducing the best in art to the general public, and once more one is amazed at the limitless avenues for education and culture that have opened with the advent of the movies. Myrtle Emmel and Felicie Sorel did a delightful Dutch dance, the background being a characteristic Delft setting. "Snooky's Fresh Heir," another of the amusing Chester comedies, with Snooky the famous chimpanzee, was the remaining number on the program.

THE STRAND.

Selections from Bizet's "Carmen" formed the overture at the Strand last week, Carl Edouarde conducting the Strand Symphony Orchestra with his accustomed élan. Carlo Ferretti, baritone, sang the "Toreador" song, a number which would have been infinitely improved by an absence of the temperament that was in evidence. The feature picture was Charles Ray in "R. S. V. P.," and there was a prologue which should be numbered among the best which this organization has presented; in it, Richard Bold, tenor, was the artist, and Ethel Best, soprano, the model. The two voices blended with excellent effect and produced an atmosphere thoroughly in rapport with the feature which followed. Marta de la Torre, violinist, gave the "Hejre Kati" of Hubay in characteristic style. Percy J. Starnes, Mus. Doc., and Ralph S. Brainard, organists, played the organ solo which completed the program. One of the most interesting cinema features was the second of the Great American Authors' series, in which Washington Irving and scenes from his "Sketch Book" were represented.

THE CAPITOL.

The feature picture at this house last week was "Footfalls," a Fox film that had its first showing at another theater during the past months. It was not overly successful, due no doubt to the fact that it was not worth the price of admission asked. At the Capitol it had a fairly good reception.

The program opened with an overture, "Orpheus" (Offenbach), which was very effectively played by the orchestra under the leadership of Erno Rapee. This orchestra seems to play better each passing week, and without its assistance the Capitol program would oftentimes be rather weak. Of course there were the usual News and Comedy films that no movie house would dare leave out. The fans know what they want.

Mlle. Gambarelli, assisted by the ballet corps, gave a number, "Whispering Flowers," to music by von Blon. This dancer is one of the most monotonous performers that it has been the misfortune for the writer to witness. For the last year she has been the principal dancer under Oumansky, ballet master. She has never varied her work since her debut. The only variety in the numbers is the change of musical selection.

The excerpts from the popular light operas are proving very successful and Mr. Rothafel is giving to the selections all that is possible to make them even more effective and beautiful than the original productions. Last week "San Toy" (Jones) got the biggest applause of any number. It was worthy of the very highest consideration.

NOTES.

Ruth Draper gave her final recital at the Town Hall last Friday. This delightful artist has created a following here that enables her to give numerous programs which are both artistic and financially successful. It is to be hoped that upon her return after a tour New York will hear her again.

The "Tangerine" suit has been settled out of court. Carl Carlton is the sole owner now, having settled with William V. Faunce for \$125,000, which includes interest and profits on his \$50,000 investment. "Tangerine" is one of the most successful musical comedies that the season has produced. Fritz Leiber comes to the Lexington Theater on December 26 for his annual Shakespearean season.

There continues to be gossip around that Al Jolson is very serious in his determination to give "Othello," he playing the title role. The fact that Titta Ruffo, the famous baritone, and he are great friends and that Mr. Ruffo is very much interested in the project only lends color to the story. It is reported that they are working on the history of the play and will create an entirely new interpretation.

It is true that Constance Talmadge is asking for a divorce from her rich husband, John Pialoglou. Miss Talmadge insists upon continuing her career as a movie star.

AMUSEMENTS

PARK Theatre, Col. Circle, Nights, 8:30 Sharp. Mats. Wed. & Sat.
Wed. Mat., Entire Lower Floor \$2.
Sat. Mat., \$2.50.
(In Association with A. AARONSOHN.)
NEW YORK'S BIGGEST MUSICAL SENSATION
The WILD CAT "Thrills."
By Manuel Penella. English Version by Marie B. Schrader.

"Hippodrome's Greatest Show."—Evening World.

CHARLES DILLINGHAM'S 6th Annual Wonder Show

"GET TOGETHER"

with a Cast of National Fame

PRICES CUT IN TWO Daily Mats. \$1.00, EVE'S (Excl.) \$1.50
Best Seats

MARK STRAND Direction J. L. Plunkett,
Broadway at 47th Street
Week Beginning Dec. 25.

JACKIE COOGAN

in "My Boy"

THE STRAND SYMPHONY ORCHESTRA
Carl Edouarde, Conductor

World's Largest and foremost Motion Picture Palace
CAPITOL B'way at 51st St.
"Subway to Door"
EDW. BOWES.
Mng. Dir.
Week Beginning Sunday, Dec. 25.

VIVIAN MARTIN in

"Pardon My French"

HAROLD LLOYD in

"A Sailor Made-Man"

CAPITOL GRAND ORCHESTRA ERNO RAPEE
Conductor
Presentations by S. L. ROTHAFEL

A Paramount Picture

Theaters under the direction of Hugo Riesenfeld

RIVOLI

Broadway at 49th Street

BETTY COMPSON
in J. M. Barrie's play

"THE LITTLE MINISTER"

Rivoli Concert Orchestra

Frederick Stahlberg and Emanuel Baer conducting

Special morning performances for children from Monday,
Dec. 26, to Saturday, Dec. 31, inclusive
"In a Doll Shop," Marionettes, Chaplin, Snooky, Baby
Peggy comedy, Miriam Battista

RIALTO

Times Square

WALLACE REID
in "Rent Free"

Famous Rialto Orchestra

Hugo Riesenfeld and Joseph Littau conducting

CRITERION

Broadway at 44th Street

Performances at 2:30 and 8:30

CECIL B. DE MILLE'S PRODUCTION

"FOOL'S PARADISE"

Mme. Victorina Krigher

Prima Ballerina Moscow Grand Opera

"IN A DOLL SHOP"

Criterion Ballet and Ensemble

Criterion Orchestra

The National Players will offer the famous old "Trilby" as its first offering. Wilton Lackaye will play Svengali and Charlotte Walker will have the title role. This is a co-operative group of actors and actresses who have rented the National Theater for their season.

Frederick Fradkin, formerly concertmaster of the Boston Symphony Orchestra, is the conductor of the newly organized Casino Orchestra that has been installed in the Casino, the historic restaurant in Central Park. Mr. Fradkin was the original cause of the strike of the Boston organization a few seasons ago, which resulted in many changes in the personnel of that well known body of musicians.

"The Fair Circassian," that opened at the Republic, only lasted a few days. In fact, before our review was published it has joined the seventy failures of the current season.

The much-talked-of Zoe Akin's play, "The Varying Shore," after creating all of the excitement that was possible by its movie play and "Cut backs," has been stood on its head, or, in other words, the last act is first and the first act is last. They say it has been greatly improved.

Word comes from Chicago that Margaret Anglin is "packing 'em in" at the Princess Theater. The engagement will likely extend into February, and "The Woman of Bronze" will make another record.

MAY JOHNSON.

Rosing in Entire Moussorgsky Program

At the request of his many admirers, Rosing will give, at his next New York recital, on January 5, at Aeolian Hall, an entire Moussorgsky program. This is the first time a program of this sort will have been given in New York. The outstanding feature will be his interpretation of the "Death Cycle."

Sterner School Concert for Cameo Club

Mrs. deVeaux Royer, president of the Cameo Club of New York, expressed the feelings of the very large and enthusiastic audience when, following the concert of twenty-two numbers given at school headquarters December 15, she thanked Director Ralfe Leech Sterner and artist-pupils for "such a wonderful concert, full of such surprises, all making for highest esthetic enjoyment." It was given in compliment to the club, honoring the memory of Mr. Royer, who taught the violin at the Sterner institution for some years. The members turned out well and felt amply rewarded, for such high-class, artistic making of music (every young artist singing and playing everything from memory) is not usual in school affairs. Messrs. Davis and Bianchi opened the program with a fine performance of an operatic duet, Marguerite Hitch following with "Vissi d'arte," sung with prayerful expression. Rosie Vivola, pianist, played the Liszt "Soiree de Vienne" with temperament and clean delivery, and Elizabeth Pachinger sang songs by Sanderson, Sans Souci, Hageman and Nevlin with lovely tones, and joyously, she sings as if she loved it! Sophie Russell, the youthful coloratura soprano, displayed her flexible voice and brilliant style in "Ah, fors e lui" and "Caro nome," in which she tossed off high E's as if it were easy for her. Burst of applause followed. Little James Ross, violinist, played with musical feeling a Hungarian "Czardas" by Keler-Bela, and Mr. Bianchi sang out a resonant high A flat in the "Pagliacci" prologue in operatic fashion. Mary Canal played as she looked, daintily, but with reserve, fire and temperament, an original sketch by Fuleihan, "Serenade in the Desert," and a Chopin study. Real Italian style was in Anna Gleason's singing of "Conviene Partir" (Donizetti), with promise of future distinction as a vocalist, and Marie Behrman's clear enunciation, high tones and agreeable voice was admired in Wood's "Garden of Roses." Howard Green is an earnest young pianist, who played with accuracy and truly romantic sentiment Chopin waltz in C sharp minor. Carmen Asensio sang "Tutte las feste" (Verdi), with Mr. Bianchi, the duet showing preparation and fine execution. Later on, wearing an appropriate Spanish shawl, she sang "To Granadas" (Alvarez), with fervor, winning admiration. Beatrice Pinkham's small hands did not prevent her playing Rachmaninoff's prelude in G minor with spirit and life; she is a highly talented young girl. Gladys Birkmire has unusually expressive personality and voice, and sang songs by Ronald and Spross well. Cute little Ida Rosen, violinist, played a Seltz concerto movement with much life and dash, and Willis E. Pritchard showed clean-cut technic, good taste and poise in playing Schubert's variations in B flat. His equalized scales were especially admirable. Andrea Bianchi's singing of the humorous "Largo al Factotum" (Rossini), which he does with gusto, closed the enjoyable program, and Helen Wolverton played all accompaniments in excellent fashion.

Less than two hours long, this affair covered a vast portion of the highest musical literature of all lands, done quite in "concert style," and no one was tired at the close. The beautiful recital rooms were crowded to the last place, with listeners grouped on the stairs and standing in the rear, the many resident pupils, in evening dress forming a pretty picture. Some of these pupils have now gone home for the holidays, but they, with others, will fill the dormitories again after January 1, home life "with the Sterners" being of altogether unusual family spirit.

Hackett at First Operas of Europe

Charles Hackett sailed recently on the Paris of the French line for Milan, where Arturo Toscanini has engaged him as chief lyric tenor for the great season at La Scala Opera. Mr. Hackett is the first American tenor ever asked to open the season there, Toscanini having requested him to sing the tenor role in "Falstaff," but concert engagements prevented Mr. Hackett from getting off in time. He is to make his debut at Almagiva in the "Barber of Seville."

After the season at La Scala, Mr. Hackett goes to Paris to sing at the Opera Comique. This will be the first time an American tenor has ever sung at this famous opera house. It is not as yet known what parts Mr. Hackett will sing at the Opera Comique, although Des Grieux in "Manon," Werther in Massenet's opera, Pinkerton in "Madame Butterfly" and Cavaradossi in "Tosca" are talked of.

Activities of Berta Reviere

Berta Reviere, the soprano, has filled over a dozen engagements since the beginning of the current season. On the day following her appearance in Concord, N. H., the critics spoke of her beautiful voice, individuality of style, and her charming personality, which wins the audience from the moment she enters upon the stage. Miss Reviere will spend the Christmas holidays at her home in New York State, after which she will again fill concert engagements booked for her by her manager, Annie Friedberg.

Gerhardt to Sing New Strauss Songs

Elena Gerhardt will be the soloist at Richard Strauss' second intimate matinee recital at Town Hall, which will take place on Saturday afternoon, December 24. On this occasion she will sing eight Strauss songs, which she has never before presented in public. Dr. Strauss will be at the piano.

CLARA BUTT MAKES HER THIRD TOUR OF AUSTRALIA

Wonderful Scenes of Enthusiasm—Vaudeville Methods Used—Levitzi Returns

Sydney, New South Wales, Australia, November 1, 1921. Clara Butt and her husband, Kennerly Rumford, who looks more than ever like an Imperial Guardsman lingering "allegro pomposo-edly" on the active list, opened their Australian season here in September. They stayed in Sydney over three weeks and at each of their concerts in the Town Hall there were tightly packed audiences and many people turned away from the doors. Assisting them were Melsa, a violinist with a singularly sweet tone, a finished style and a determined air about him; and also Grace Horrens, a smiling accompanist, efficient in her work of supporting the singers, but with her own ideas of rhythm, punctuation and accentuation in concerted work with the violinist.

MORE SOULFUL.

The Dame has found her soul—or some part of it—since she was last in Australia. Formerly when she attempted a Handel, or other worth while aria, she sang with a glorious outpouring of tone, but nothing happened. The bigger the aria the less happened. She sang the "small town" songs, such as "The Fairy Pipers," deliciously, of course allowing for the unfortunate "breaks" in her magnificent voice. Now when she sings big songs something does happen. Her expression generally is much deeper and there is a ring of sincerity about her art that was absent in the old days. Also her voice is more equalized and she has developed her lower notes. These lower notes sound now like an organ diapason, except when she puts too much wind pressure behind them in a vain attempt to make them sound as resonant as her unique middle register. Then, of course, they become quite coarse. Her methods are as spectacular as of yore; more so, indeed. "Glorified vaudeville," one of her admirers called it, and perhaps that description fitted the bill.

SPECTACULAR METHODS.

The Dame wears the most striking and most beautiful costumes. I have heard ladies say they are "perfectly ravishing." And she knows how to wear her costumes, too. The effective display of her gorgeous raiment is part of her spectacular methods. She includes music worth while in her programs, but there is too much that is not worth while. Therefore, the truly musical persons felt aggrieved during the Butt-Rumford season. Possibly the Dame did not realize that the public here has been educated to a high state of appreciation of what is good and true in the art since her last visit, the education being brought about by the State Orchestra, the Conservatorium and other causes. Of course there are here, as in most other cities, at least two distinct kinds of audiences that go to concerts—the people who look on music as merely an amusement and dearly love the sensational, and the people who regard the art as one of the highest spiritual influences and one of the greatest and most beneficial things in life. The one places the artist first, regardless of the quality of the music and of the interpretation. The other places the music interpretation first and the artist second.

It followed that great numbers of the truly musical were not present at all the concerts and that the other kind were always overwhelmingly in the majority. The majority rejoiced greatly when it was invited to join in the whole-hearted singing of the last verse of "Land of Hope and Glory," its joy running into cheering, stamping, clapping, chair banging and any other form of enthusiasm evoked by the quickwitted under excitement of the mood of the moment. The minority called it "nasty vaudeville," also dubbing it undignified to have the national anthem treated in like manner at the end of the concerts and holding that our anthem should not be interpreted in this way in ordinary circumstances and made a vehicle for advertising the chief singer. The majority said it was the expression of tense patriotic feeling and that the Dame was great and glorious, patriotic and pure, and a woman without peer.

However, likes and dislikes apart, the fact remains that Dame Clara Butt has a big following in Australia, as well as in England. In Sydney alone she cleared up a tidy fortune. She also achieved phenomenal business in the other states. At the conclusion of a return season in Sydney during the present month Dame Clara and her concert party will go to New Zealand and, at the end of her tour there, will sail for America.

LEVITZKI RETURNS.

Mischa Levitzki returned to Sydney the end of last month. It was a flying visit, but he managed to squeeze in a matinee, at which there was a big audience and the same fierce enthusiasm as at the concerts of his previous season. It seems as if he could go on giving concerts in Sydney indefinitely without fear of exhausting his welcome. From Sydney he went to Adelaide, where he will give some concerts, and then sail for England. He describes his New Zealand tour as "wonderful."

GRIFFIN FOLEY.

Bridgeport Oratorio Society Concert

The Bridgeport Oratorio Society, Lucien T. Warner, president, and Arthur Mees, musical director, gave the fall concert of its tenth season at the High School Auditorium

CONCERT ANNOUNCEMENTS

BROOKLYN ACADEMY of MUSIC

Monday, December 26th

Only Personal Appearance in Brooklyn of

RICHARD STRAUSS

THE COMPOSER

Assisted by ELIZABETH SCHUMANN, Contralto, in a Programme of Strauss Songs, with the Composer at the Piano.

SEATS NOW ON SALE

on December 6. A large and enthusiastic audience, including music lovers from not only Bridgeport, but also from New York and New Haven as well. Many present, who had attended regularly since the society was first organized, agreed that the best work in its history was presented that evening.

The program, varied and attractive, included appropriate Christmas music. Susan Hawley Davis sang the solo part in "The Adoration of the Christ Child," by Peter Cornelius. One of the most successful numbers was Rachmaninoff's "Laud Ye the Name of the Lord," for mixed voices. The same composer's "Glory Be to God" was given with majesty and dignity. Dr. Mees is a very efficient and popular conductor.

Percy Grainger was present to play the accompaniment to "The Merry Wedding," a captivating number. At the close, a beautiful silver vase was presented to Mr. Grainger by the society, in appreciation of his interest and co-operation.

Arrigo Serato, a young violinist, gave an excellent performance of Wieniawski's D minor concerto, and was cordially received as an artist of unusual ability. Louis M. Spielman was his accompanist, and Clayton Pingree Stevens acted in that capacity for the choral society.

In reviewing this concert, the Bridgeport Post stated that it is doubtful if a more popular or better liked conductor than Dr. Mees can be found in the country today, and the reception given him clearly demonstrated his popularity in Bridgeport. The same paper said that the work of the chorus also proves his ability as a conductor, although it must be admitted he has wonderful material with which to work. The report wound up by saying that both Dr. Mees and the society are to be congratulated and the next concert of the chorus is anticipated with extreme pleasure.

Perfield Exponent Holds Demonstration

Mildred R. Eberhard, a Perfield exponent of Springfield, Mass., recently held her second monthly "Mother's Demonstration," one program of which follows: Reading—octave grouping; singing—questions and answers; improvising—on any given rhythm; melodic dictation; harmony—spelling any letter in three chords, and playing, writing, spelling and singing chord sentences on any letter; rhythm—scansion and rhythmic dictation. Original and studied compositions: "The Rooster" (Maxim), Mae Bennett; "Children at School" (original composition), Mae Bennett; "A Jolly Time" (Gurlitt), "Gracefulness" (Gurlitt), "Valse" (original composition), Phyllis Cave; "The Schoolbell," "The Midnight Wind" (original composition), Edith Coven; "Ding Dong Bell" (Gaynor), "Autumn Leaves" (original composition), Lillian Bennett; "Skipping" (original composition), Louise Wells; "Grandfather's Clock" (Maxim), Fredericka Warner; "Birds' Farewell" (original composition), Fredericka Warner; "Arabesque" (Burgmuller), "Tender Memories" (original composition), Mildred Coven.

Alys Lorraine to Wed

The engagement is announced of Mme. Alys Lorraine, the American prima donna, and Richard Northcott, a Londoner, who has won distinction as the author of several musical biographies. Mme. Lorraine some years ago sang at the opera at Paris, where she aroused the interest of Massenet, who promised to compose an opera for her, but owing to ill health he was unable to carry out his wishes. During the war she appeared at numerous concerts in America, and during this absence from Paris, the house where her stage costumes were stored was bombed. She was one of King Edward's favorite singers, and it was on the occasion of his late majesty's last visit to Marienbad that she received a "command" to sing "Nearer My God to Thee" at the English Church service he was attending. Also it was on his suggestion that she gave in London a recital of Royal Compositions, a concert which was much talked about. The wedding will take place in London in January, and the honeymoon will be spent in Egypt.

Gordon Campbell a Busy Accompanist

Gordon Campbell, pianist-accompanist, has in the past week acted in that capacity for Paul Kochanski, violinist, in Milwaukee (Wis.); Helen Jeffrey, violinist, in Chicago, and Nelson Illingworth, in Madison (Wis.) His services are greatly in demand by well known artists touring the country.

OPPORTUNITIES

USED COPIES OF SACRED ANTHEMS wanted for choir of 80. Also cantatas and oratorios. In writing please mention title, composer, condition and number of copies. Arthur Snyder, 9 Water street, Newburgh, N. Y.

VANDERBILT STUDIOS, NEW YORK

—Washington Square Annex, 37-39-41 West Ninth Street (Telephone—"Stuyvesant 1321") and 125 East 37th Street, Northeast corner Lexington Avenue (Telephone—"Murray Hill 991"). Studios and floors to rent, with and without private baths. Suitable for clubs, exhibits, teaching—resident or non-resident.

Strictly up-to-date studios for business people, and for teachers having a clientele appreciative of refined, dignified surroundings. Reliable hall and telephone service. Maid service available. Furnished studios with Steinway grand pianos to rent on part time basis, at an hourly rate. There will be furnished resident studios for teachers, students, or visitors to New York, to sub-let for the summer months, with or without pianos. Mrs. M. Doble-SCHUELE, proprietor. OFFICE, 41 West Ninth Street, near Fifth Avenue.

FOR SALE—Three expensive violins: Jan-narius Gagliano filius, $\frac{3}{4}$ size; Alexander

Gaglianus, full size; Mathias Albani, full size. All genuine. Phone evenings, 2621 Lenox.

FOR SALE—Rare violin—beautiful rich tone—Eberle 1764. Unusual opportunity to procure a fine instrument at reasonable price. Must sacrifice at \$200.00. Communicate Schonman, 747 East 168th Street, New York City.

STUDIO PART TIME—Beautiful, very large studio, with concert grand piano, can be secured for part time by day or hours. Central location. Address "L. M. G.,"

care MUSICAL COURIER, 437 Fifth Avenue, New York

A Phonograph Recording Laboratory has added a new department to their activities and can offer to musical artists a personal phonograph record of their own work for a nominal charge. \$35.00 will cover recording and one dozen records. For particulars address Personal Phonograph Record Dept., care of Electric Recording Laboratories, Inc., 210 Fifth Avenue, New York.

TACOMA ITEMS

Tacoma, Wash., December 3, 1921.—Under the auspices of the Scottish Society, Mairi Matheson, of the Scotch Hebrides, whose fame as a singer of Scottish ballads and folk songs of the Gaelic people won for her the Glasgow gold medal and the name of being Scotland's foremost interpretative singer, was presented in a unique and charming program. Miss Matheson radiates a personality and brings a love and enthusiasm to her art which quickly captivates her audience. The songs of the Hebrides, from the works collected and harmonized by Mrs. Kennedy Frazer, were heard for the first time in Tacoma and thrilled the audience deeply, the singer being recalled many times. She sang several numbers in Gaelic but the lullaby—a Scottish crooning song—was wonderful, painting a picture of heather and hills and sighing winds. The skreel of bag pipes, played by A. Lowe and W. Scrimger, added to the true Scotch effect of the evening and the dancing of the Highland Fling and Reel by Anna Goodwin and Isabel Munro was a delightful feature. Jack MacDonald was heard in several comedy numbers and was greatly enjoyed.

The November program of the St. Cecelia Club was sponsored by the dramatic department, Mrs. W. B. Hotchkiss chairman. It included a clever playlet, "The Burglar," arranged by Jean McDonald. Fanchon Johnson, one of the clever elocutionists of the club, gave a charming reading and was greeted by bursts of applause. Mrs. Israel Nelson, of Seattle, a contralto of pleasing personality and possessing that rich deep tone which delights, gave two groups of songs, accompanied by Hattie Edenhelm Carlson.

Three charming programs have been presented by the Ladies' Musical Club during November. The first concert served to present Mary Ella Cook, a pupil of Stojowski, and recently of the faculty of the Institute of Musical Art of New York City. Miss Cook was heard in two groups and her "May Night," by Palmgren, was a poem of tonal quality and depth of feeling. Agnes Lyon, about whose ability little need be said but that her playing is on the highest plane, was accompanied by Rose Karasek Schlarb in Grieg's sonata, op. 13, with its four difficult but strikingly beautiful movements, and held her listeners in a spell of wonder. Mrs. Donald D. Dilts, soloist of the First Presbyterian Church, was in unusually good voice and gave two groups of songs in a pleasing manner. Her voice is of deep quality, and especially did she please in "Autumn" by Haile, which was well within her range.

The second concert had for its opening number Grieg's ballad in G minor played by Doris Newell. Miss Newell is one of Boyd Wells' artist pupils and her art is consummate, in that she has depth, technique and a breadth of style which endears her to her audience. Stella Riehl, a young violinist of promise, was well received. Mrs. J. Austin Wolbert, director of St. Luke's Episcopal Choir, is always a drawing card. Her songs had been selected from the latest compositions of modern writers of music, and were rendered in artistic style, giving her voice, which is of dramatic timbre, its full scope. The third November concert presented Mrs. Van Ogle, who gave a complete résumé of "Le Cqg D'Or," Rimsky-Korsakoff, and to say that it was a treat both musically and dramatically is putting it mildly.

The Pacific Lutheran College at Parkland, which has been reorganized and is beginning the new year with a strong faculty and fine new equipment in many departments, is making a special feature of its music department, and has already a fine orchestra, mixed chorus and two glee clubs, devoting careful attention to all branches of music study under a highly trained corps of teachers. Eva Baronhill, instructor in the violin and orchestra, is well known in Tacoma as a fine violinist and a musician of broad education and training. She spent two years at Leipsic under Becker and then two years at Prague Conservatory under the famous master, Sevcik. A special teacher of band instruments is George Griffith, giving the students who wish to enter the orchestra an opportunity of studying different band instruments under capable instruction. Margarette Jessen, instructor of the vocal department, received much of her vocal training in Tacoma at the College of Puget Sound under Frederic Kloepper. Elizabeth Neilsen, who has charge of the piano department, has studied at the Virgil Clavier School, located in New York City, where she took up all of the departments of musical work.

The third in the series of attractive "Song and Story Hour" programs was given November 19. Two stories and a poem of commanding interest for children were chosen by Mrs. W. G. Little. She has a special gift for story telling, and through it leads her audience to the "Land of Make-Believe." Agnes Lyon gave the children a realization of beautiful music expressed by the violin, and Mrs. Frederic W. Keator, president of the Ladies' Musical Club, with Mrs. N. A. McEachern, soprano soloist of the First Congregational Church, sang a duet beautifully, accompanied by Pauline Endres. Completing the program, Mrs. George W. Duncan, in a brief, attractive way, pointed out the contralto and soprano voices, and analyzed in simple words the qualities which make each one distinctive.

Sponsored by the Fortnightly Club, Mrs. William Schlarb (Rose Karasek) and Mrs. Lay presented a unique program at Community Hall. Mrs. Lay specializes in folk songs of all nations and presents a program of varied interests. French, English, Welsh, Irish, Scotch, Tyrolean, Slavonian, Italian, American, Indian and negro songs comprise her repertory, and she brings to each a true understanding. Mrs. Schlarb, who always plays delightfully, was heard in two groups.

J. D. A. Tripp, of the Master School of Piano Playing, presented Nellie Harrison, Lyle McMullen and Robert Flack in a delightful program. Miss Harrison was accompanied by Mr. Tripp, playing orchestration on second piano.

Bernice Relf presented her pupil, Viola Dittman, in a piano recital, assisted by Virginia Dittman, a young violin pupil of Mrs. C. E. Dunkleberger. Both these young misses have an inborn musicianship and show ease and great promise.

Viola Wasterlain, the talented young Tacoma violinist who has been studying in Los Angeles for nearly two years under Gregor Cherniavsky, appeared in recital this month at Trinity Auditorium. Mr. Cherniavsky considers her one of the most talented of the younger artists, and she has already aroused interest by her appearances in club, recital and drawing-room affairs. Miss Wasterlain is a daughter of Mr. and Mrs. Fred Wasterlain of Tacoma and began her studies under Albany Ritchie, concertmaster of the Seattle Symphony Orchestra, who was much interested in her career. The young artist played last season for Jan Kubelik and received the highest commendation.

Mrs. James E. MacPherson entertained the senior class of the Stadium High with two groups of songs. She was heartily welcomed and pleased her audience. She was accompanied by Pauline Endres.

Mrs. L. B. Cameron, graduate of the Royal Academy of Music in England and one of Tacoma's well known musicians, presented part of her advanced class of piano pupils in a well attended concert, November 11, in the auditorium of the Park Avenue Congregational Church. The assisting soloists were Mrs. Evan Hyslin, mezzo-soprano, and W. G. Brooks, basso.

Marguerite Potter as Soloist

On Friday evening, December 2, Marguerite Potter, soprano, appeared at Closter, N. J., under the auspices of the Child's Welfare League. It was the first of a series of recitals given by this organization for the education and entertainment of the community. In spite of the rain, those who had purchased tickets turned out in large numbers and the theater was packed; late comers found only standing room available. Miss Potter gave "Songs of the American Red Man," a recital of Indian songs in costume, in which she tells the story of the Indian, illustrated by songs from the Plains and Pueblo tribes, and idealized themes by Lieurance and Cadman. Her beautifully modulated speaking voice and perfect diction were as much appreciated as the songs which were artistically finished. Jessie Miller was an splendid accompanist.

Seibert Gives Organ Recital in Reading

Henry F. Seibert, organist and choirmaster of the Reading Trinity Church, appeared in recital at St. Stephen's Reformed Church, Reading, Pa., on the evening of November 28. The following day the Eagle of that city devoted nearly a column and a half to reviewing the event, and among other things stated that with the precision and ease of a master Mr. Seibert skilfully manipulated the keys of the Moeller pipe organ and made the instrument "speak,"

as it were. Both to the deep student of music and the layman the effect of the strains was the same—an overwhelming ecstasy and a complete awakening of the finer sensibilities. Mr. Seibert was assisted at this recital by Kathryn E. Moll, contralto, whose renditions of sacred compositions, fitting in with fidelity with the organ selections, were a revelation, and her pure, clear, persuasive voice was faultlessly attuned to the themes. According to the Eagle, this was Miss Moll's first appearance in Reading and it will not be her last.

Six Concerts in November for Kemper

During the month of November Ruth Kemper, the violinist, was booked for six concerts. November 14 she played at Shepherdstown, W. Va., and November 22 found her presenting a program at Wesleyan College, Buckhannon. She also appeared in Belington and Moorefield, W. Va., and gave recitals for the Philippi Kiwanis and the West Union Civic clubs. In arranging her programs Miss Kemper invariably presents a group of compositions by American composers, some of the works being by Henry Holden Huss, Albert Stoessel, Albert Spalding, Cecil Burleigh, Samuel Gardner, A. Walter Kramer and Mabel Wood Hill. Miss Kemper's name also appears in this group, for she is an American composer as well as violinist, one of her numbers being "Hindu Song." At all of these concerts Miss Kemper was assisted by Lucille Davis, accompanist and pianist.

Last Damrosch Lecture

When one speaks of the "last" Damrosch lecture in connection with his Aeolian Hall talk of last Sunday afternoon, it does not mean his final lecture, except in the sense that it was the roundup of the series of five which he has been giving on the subject of Wagner's great "Ring" music dramas. The most recent of his addresses concerned "Götterdämmerung" and was, like all Damrosch lectures, a most interesting, educational and entertaining dissertation illustrated at the piano by the speaker with fine musicianship and technical sufficiency. The entire "Ring" series by Damrosch was a complete success in point of attendance and doubtless will be repeated—at any rate, it should be—before the season is over.

Leginska the Artist Plus

From their appearances to date this season in joint sonata recitals, it would seem that the Leginska-Kindler artist combination is arousing the unusual interest that was predicted when the announcement was first made that these two well known artists would make many appearances together this season. If the way they were received recently in Pittsburgh be any criterion to judge by, "the flood tide of interest was reached last night in Carnegie Music Hall when Ethel Leginska and Hans Kindler gave the second of the Beegle concerts." "It was an unconventional and uncommonly interesting concert given in the Beegle Series at Carnegie Music Hall last night, with Ethel Leginska and Hans Kindler." "Ethel Leginska and Hans Kindler appeared last night in Carnegie Music Hall in one of the most enjoyable recitals of the season," etc.—then the Leginska-Kindler combination is truly proving one of the magnetic attractions of the season.

"And Leginska is the artist plus," said the Pittsburgh Post, in speaking of her individual part in the program.

Chamber Music Art Society Gives Program

The Chamber Music Art Society of New York recently presented an interesting program at the studios of Percy Rector Stephens. Among the numbers heard were the third and fourth movements from Max Reger's quintet in A major for clarinet, two violins, viola and cello, and Deems Taylor's suite, "Through the Looking Glass." Other composers represented were Bach, Mozart and Goossens.

Lionel Storr to Sing at Benefit

Lionel Storr has been engaged as one of the soloists at the Star Benefit Concert to be given by the German Press Club at Town Hall on Thursday evening, December 29. This will mark Mr. Storr's first New York appearance of the season; his second is booked for the middle of January. Annie Friedberg is managing the concert activities of this basis.

Zarad Receives Many Notes of Praise

Francesca Zarad, soprano, has received many telegrams and letters during the last few years of her career which bear strongly upon the high standard of her work. Among these are communications from several directors of conservatories and colleges where she has appeared, and Luther Burbank, the eminent scientist, has sent her the following note: "Words can never express the admiration, love and esteem which you have inspired in the hearts of all who have had the joy of hearing your charming voice or to have met you personally."

SARAH BARASCH

Concert Pianist and Teacher

1760 Washington Ave., Bronx, N. Y. Phone Tremont 3421



PRINCESS TSIANINA

(Pronounced CHI-NEE-NA, Translated WILDFLOWER)
"AMERICA'S OWN" FAMOUS MEZZO-SOPRANO

AND CHARLES WAKEFIELD CADMAN

AMERICA'S BELOVED COMPOSER-PIANIST

APPEARING JOINTLY IN THEIR PROGRAM OF
100% AMERICAN MUSIC

Featuring Selections and Arias from Cadman's Metropolitan Opera Success "SHANEWIS"
available for Opera, Concert, Recital, Festival. Now Booking

D. F. BALSZ

2847 North Grand Ave., St. Louis, Mo.

BLANCHE
CAMP

CONTRALTO

Song Writer
Instruction - Coach

GERTRUDE
WHITE

LYRIC SOPRANO

Concerts and Recitals
Voice Building
Tel. Circle 1350

608 Carnegie Hall

GLENN DILLARD GUNN
PIANIST

CHICAGO MUSICAL COLLEGE

LEEFSOHN-HILLE
CONSERVATORY OF MUSIC, Inc.

MAURITS LEEFSOHN, Pres. Philadelphia, Pa.

EARLE LAROS
"The Pianist with a Message"

Educational Recitals
Address: MISS JEAN WISWELL, 437 Fifth Avenue, N. Y.

ALICE HACKETT
PIANIST

1510 Third Ave. N., Fort Dodge, Iowa

RAGNA LINNE

VOCAL STUDIO
KIMBALL HALL
CHICAGO

Congress Hotel and Annex

CHICAGO, ILLS.

Largest floor space devoted to public use of any hotel in the world.

Magnificent Restaurant, Unsurpassed Cuisine.

SAMUEL R. KAUFMAN, President

BALDWIN

Cincinnati



EMERSON

Established 1849

Boston

BUSH & LANE

HOLLAND, MICH.

WING & SON, WING PIANO

Manufacturers of the

A musical instrument manufactured in the musical center of America for forty-nine years

Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

Lambert MURPHY TENOR

METROPOLITAN OPERA CO.
For Concert Engagement Apply to
The WOLFSON MUSICAL BUREAU
8 East 54th Street New York

BAYLOR COLLEGE CONSERVATORY
J. C. Hardy, President T. S. Lovette, Dean
The largest of its kind in the country
BELTON, TEXAS

T. S. LOVETTE
PIANIST PEDAGOGUE
DEAN, BAYLOR COLLEGE CONSERVATORY
BELTON, TEXAS

HAMILTON MORRIS
Soprano CONDUCTOR Teacher
835 Lincoln Place, Brooklyn, N. Y. Tel. 6935 Lafayette

BUTLER Soprano
PUPILS ACCEPTED
512 Fine Arts Building, Chicago, Ill.

GORDON CAMPBELL
Vocal Coach—Professional Accompanist
KIMBALL HALL Harrison 4868
CHICAGO, ILL. Res. Ravenswood 6996

Clare Osborne Reed
ARTIST TEACHER DIRECTOR
COLUMBIA SCHOOL OF MUSIC
Advanced Interpretation for Artist-Students,
Teachers' Normal Training.
509 S. Wabash Ave. Chicago

GRANBERRY

PIANO SCHOOL

ARTISTIC PIANO PLAYING
Practical Training Course for Teachers.
BOOKLETS—CARNegie HALL, NEW YORK.

CHARLES WAKEFIELD CADMAN
COMPOSER-PIANIST
in Recitals of His Compositions and His Famous
"Indian Music-Talk."
Address: Care of WHITE-SMITH MUSIC PUBLISHING CO., BOSTON

DILLING
HARPIST
Mgt. HAENSEL & JONES, Aeolian Hall, N. Y.
Personal Address: 315 West 79th St., N. Y.

REUBEN DAVIES

American Pianist
Exponent of Modern Music
MANAGEMENT: HORNER-WITTE,
3000 Troost Ave., Kansas City, Mo.
Duo-Art Records

LESTER PIANO

ONE OF THE
OLD MAKES
PHILADELPHIA

New York School of Music and Arts

150 Riverside Drive, New York City

Beautiful location overlooking Hudson River. Ideal home life for refined, cultured girls.
Day and Boarding Pupils. Europe and America's Most Eminent Teachers.
Voice, piano, organ, violin, harp and all instruments. Dramatic art, dancing, languages.
Outdoor life and all recreational and social advantages.

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

120 CLAREMONT AVENUE

Frank Damrosch, Director

VICTOR HARRIS

THE BEAUFORT
140 West 57th Street
Tel. 3053 Circle

TEACHER OF SINGING IN ALL ITS BRANCHES

AMERICAN CONSERVATORY

Chicago's Foremost School of Music and Dramatic Art

Ninety Artist-Instructors

Catalog Mailed Free

John J. Hattstaedt, President. Karleton Hackett, Adolf Weidig, Henriot Levy,
Associate Directors.

KIMBALL HALL, CHICAGO, ILL.

NEW YORK AMERICAN CONSERVATORY

163 West 72nd Street, NEW YORK

Empowered by law to confer Diplomas and the Degree of Doctor of Music.

DIRECTORS: CARL HEIN AND A. FRAEMCKE

Piano, Violin, Cello, Harp, Harmony, Composition and Conducting, for Grand
Opera Singing and Acting

KANSAS CITY CONSERVATORY OF MUSIC

KANSAS CITY, MO.

SPECIAL SUMMER TERM FOR TEACHERS

Piano, Voice, Violin, Expression, Dancing

June 13 to July 16

Send for Catalog

JOHN A. COWAN, President



55TH YEAR
A complete School of Music in every branch
of musical learning.

A Faculty of International Reputation

PREPARATORY, NORMAL, ARTIST and
MASTER DEPARTMENTS

also

DRAMATIC ART DANCING

A COMPLETE SCHOOL OF OPERA CHORUS ORCHESTRA
PUBLIC SCHOOL MUSIC

Ideal residence department with superior equipment

For catalogue and information
address BERTHA BAU, Directress
Highland Ave., Bennett Ave., and
Oak Street, Cincinnati, Ohio.

AMERICAN INSTITUTE OF APPLIED MUSIC

Metropolitan College of Music

Thirty-Sixth Season

WINTER TERM OPENS JANUARY 3, 1922

SPECIAL FEATURES: Piano Pedagogy Course, Kate S. Chittenden
Master Class in Singing, Sergei Kilbansky
Breithaupt Technique, Florence Leonard
Master Class in Violin, Theodore Spiering

All branches of music taught by a Faculty of Specialists

KATE S. CHITTENDEN, Dean
212 West 59th St. (Central Park West), New York City.

J. LAWRENCE ERB, Managing Director
Tel. Circle 6329

Best value in a strictly high grade instrument

ESTEY

The best known musical name in the World

ESTEY PIANO CO. New York City

THE STEINWAY PIANOS

(GRAND AND UPRIGHT)

Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue and Riker Avenue
Steinway, Borough of Queens, New York

Warerooms: { Steinway Hall, 107-109 East 14th Street, New York
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London

Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

Mason & Hamlin

"THE STRADIVARIUS
OF PIANOS"

The Mason & Hamlin Piano has set a new standard of tone and value and has long commanded the highest price of any piano in the world.

Principal Warerooms and Factories

BOSTON

NEW YORK WAREROOMS, 313 Fifth Avenue

KRANICH-&-BACH

Ultra-Quality PIANOS
and PLAYER PIANOS

Established 1864

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

SCHOMACKER

Established 1838 in Philadelphia

A Leader for 80 Years -:- Schomacker Piano Co., Philadelphia, Pa.

The
Name **Sohmer**



on a piano is a guarantee of quality; a synonym for artistic excellence.

For forty years the Sohmer family have been making Sohmer pianos.

To make the most artistic piano possible has been the one aim, and its accomplishment is evidenced by the fact that:

There are more Sohmers in use in the Metropolitan District than any other artistic piano.

SOHMER & CO., 31 West 57th St., NEW YORK

PAUL ALTHOUSE WRITES:

New York, June 19th, 1919
The Autopiano Company,
On-the-Hudson at 51st Street,
New York City.

DEAR SIR:-

You are certainly to be congratulated on your splendid achievement in the production of the Autopiano, which I consider one of the finest players I have ever played.

It is so exquisitely beautiful in tone and expression, so unquestionably superior, that I can readily understand why the Autopiano leads in the player piano world.

Sincerely,

Paul Althouse



THE AUTOPIANO COMPANY

PAUL BROWN KLUGH, President

On-the-Hudson at 51st Street

New York

